

**THE PROBLEM
OF
SANSKRIT TEACHING**
संस्कृतानुशीलनविवेकः ।

BY

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Dedicated

to

The sacred memory of my revered father

THE LATE

PANDIT BALASHÂSTRĪ HUPARIKAR

of

The Rajaram College, Kolhapur.

By the same Author

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शुभाशीर्वचनपत्रिका ।

श्रीशङ्करो विजयते ।

॥ श्रीः ॥

मुद्रा

अनेकशक्तिसङ्घट्टप्रकाशहरीधनः ।

ध्यान्तम्यंसो विजयते विद्याशङ्करभारती ॥

स्वस्ति... श्रीमच्छङ्कराचार्यान्यसंज्ञातामिनवपञ्चगङ्गातीर-
पासकमलानिच्छेत्तनकरवीरसिंहासनाधीश्वरश्रीविद्यानरसिंहभारती-
करकमलमिच्छल्लोद्धवश्रीमदभिनवविद्याशङ्करभारतीत्वामिकृतानि
श्रीमातृसपरिवारच्छात्राणामनुदिनमेघमानमव्यजनकानि श्रीमच्छ-
ङ्कराराधनायसरोयनारायणस्मरणानि—

श्रीयुतदुपरीकरोमाङ्गपण्डितवरबालद्यास्त्रितनुजनुपो नैकविद्याभिभूयितस्य
'एम्. ए.'—उदवीधारिणः संस्कृतप्राप्यावक्रमेणशर्मणो लक्ष्मणस्य मम्याय
भूयानुः । विशेषस्तु—

निगन्तवन्तोदरस्थानमिदं वदेत्— मयाप्रणीतम्, अमानानपञ्चजन-
पुञ्जाभ्यारोपितविचित्रानेकाधेननिरासपूर्वकं साम्प्रतिकाङ्क्षविद्यालयीनाभ्ये-
थाप्यापदानां गीर्वाणवाग्यध्वन्याप्यापनयोः समुचितव्यग्रदर्थनैककथननिर-
स्तम्, अमरभारत्या सङ्ग्रहितं, 'संस्कृतानुशीलनविधेयः' इत्यन्वयं नामधेयं
प्रकरणम् अस्मद्दृग्गणनीनं कृतं भवन्निरिति ।

सन्ततिमन्त्रकरणे सम्बद्धनिरिञ्जितान्दस्मादिवाङ्मयाम्बास—संस्कृता-
प्यनदुरवस्था—सङ्गद्वीकरणोत्पाद—प्राप्यप्रतीत्यशियावद्विधमीशा—पद्धति-
सारतम्य—आम्बाप्यापन—शक्तिप्रद—परिशिष्ट—प्रभृतीनि प्रधानतः प्रकरणानि ।
इत्यन्वयि च प्रभावही, उपसंहारः, गद्यपद्यभेदः, सङ्ख्यापनपाठ्यव्यवस्था-
दीनि प्रकरणानि विद्यन्ते । आहत्य अष्टप्रकरणान्मकोट्यं ग्रन्थः 'संस्कृतानु-
शीलनविधेयो' नाम ।

अस्मिन् ग्रन्थे एतत्कर्त्रा समीक्ष्यकारिभिरवश्यमुपादेयं प्रमाणाविरोधि-
साम्प्रतिकप्रवृत्त्यनतिक्रमणीयं च, स्वीयं वैदुष्यं प्रकटीकृतम् ।

प्रचलितायां चास्यां भगवत्प्रेरणया साम्प्रतिकविद्यालयेषु शिक्षणपद्धत्यां
छात्राणामतीवोपकारः सिध्येदिति विभाव्यते । यतः,

गैर्वाण्यध्ययनं सुदुर्लभमभूलोके यथापद्धति

येऽभ्यस्यन्ति पठन्ति ते खलु वृथा जाने परीक्षाकृते ।

सर्वो विस्मृतिमार्गमेत्यहह सोऽम्यासः परीक्षोत्तरम्

केचित्तदूर्ध्वपूतिरेव हि फलं मत्वा तथाऽधीयते ॥

इतिवदेव सुरभारत्यप्यापनाध्ययने साम्प्रतं सर्वत्र परिदृश्यते ।

सर्वथाऽऽलोच्यमानेऽस्मिन् अष्टप्रकरणात्मके निबन्धे नूनं मानसा-
वासिराजहंसवाहनपुरन्ध्रीप्रसादालम्बितवृत्तिमहादिपरम्पराप्राप्ताऽद्वैतब्रह्म-
विद्यावैभवोऽप्ययं प्रकृतग्रन्थनिर्माता अन्तेवासिसाधोपकृतिवर्णनदः सन्
समधीताङ्गलविद्यापाठवतः प्राप्त—‘ एम्. ए.—बी. टी. ’—पदवीकोऽत्रत्य-
राजारामकोलेजीवः संस्कृतप्राध्यापकः ‘ इदं ब्राह्ममिदं ध्यात्रम् ’ इति रीत्या
सव्यसाचीष प्रतिभाति । किञ्चास्मत्तत्विचे समधीतन्यापसिद्धान्तमुक्तावली—
मीमांसान्यायप्रकाश—प्रभृतितर्कमीमांसाशास्त्रीयप्रकरणः सच्चरित्रोऽयं मनीषी-
त्यतः श्रीचन्द्रमौलीश्वरश्रीशारदाम्बयोः कृपया सम्प्राप्नोतुभयविद्ययोः फलं,
व्याप्नोतु च यद्यसा जनसमाजं, प्रत्याययतु च नैजवैदुष्येणोधुनिकान्, समाप्नोतु
सर्वथोत्कर्षं चोत्तरोत्तरं, लभता च निरामयं दीर्घायुरित्याशास्मह इति शम् ॥

महानुशासनं परीवर्ति ।

इत्यलम्

मुद्रा

of manuscripts, attempted to write essays on different Shastras, particularly the Vedas, and published works on the history of Sanskrit literature. It was Sir William Jones (1784) who first realized the importance of Sanskrit as the most powerful instrument for the development of Comparative Philology, and after him European scholars like Colebrooke, Schlegel, Bopp, Humboldt, H H Wilson, Roth, Max Muller, Bohtlingk, Aufrecht, Thibaut and several others made valuable contributions to the various departments of Sanskrit learning. All these scholars tried to apply the critical, comparative and historical methods of Europe to the Sanskrit literature in general and to the Vedic literature in particular, engaging themselves more in the chronological and philological studies.

In spite of these attempts of some Western scholars to show the cultural value of Sanskrit learning, the British Government thought of gradually changing from its former policy of patronizing Oriental lore to that of introducing Western knowledge. This was quite natural from the viewpoint of the foreign Government which had not properly recognized the cultural value of Sanskrit and had placed in the forefront the utilitarian value of education in the sense of the needs of administration and Government service. As a natural result of all this, there arose between the Orientalists and the Anglicists a great controversy regarding the relative merits of the Eastern and Western learning and the educational policy to be adopted in India. It was at last set at rest after many years by Lord Macaulay's famous educational Minute (1835) which undervalued Sanskrit learning and laid down the general policy that the diffusion of Western knowledge through the medium of English should be the chief concern of the Government. It may, therefore, be said that Macaulay was the first to lay the foundations of the present system of education and establish the predominance of English in India, though some changes were subsequently

introduced in that system from time to time. The educational Despatch of Sir Charles Wood (1854), however, recognized the value of Oriental learning "for historical and antiquarian purposes, for the study of Law and for the critical cultivation and improvement of the vernacular languages." Macaulay himself could witness with joy how English education was thriving with results favourable to the Government. As a consequence of this wide diffusion of Western knowledge the universities of Calcutta, Bombay and Madras were established in 1857, and in their curriculum Sanskrit was given a secondary place in accordance with the policy laid down in Wood's Despatch. It was merely on sufferance that the British Government allowed Sanskrit to remain either as the chief subject to be studied in the then existing Sanskrit Colleges or as one among many subjects prescribed in the universities, though it had not fully realized its value. The literary activities of the Western scholars above indicated perhaps convinced the Government of the value of Sanskrit as an indispensable aid to historical, critical and philological studies, and though Sanskrit was prescribed as a subject in the Universities, it began to be studied there through the medium of English, particularly from the historical, critical and philological points of view. Thus the Western methods of study began to be applied to Sanskrit language and literature and eminent Indian scholars like Dr. R. G. Bhandarkar, M. M. Ganganath Jha and M. M. Hara Prasad Shastri, who had imbibed those Western methods, came forth as the products of Universities.

Sanskrit literature thus began to be taught in secondary schools and colleges on Western lines, while the traditional methods of the venerable Shastris, though they had proved efficacious for centuries from the point of view of intensive study, were thrown into the background to the extent of being considered obsolete in English schools and colleges. Sanskrit text books prescribed in the universities continued

to be edited or written particularly with the application of Western methods by several Indian and European scholars for the use of schools and colleges. Dr R G Bhandarkar, to whom all lovers of Sanskrit must be greatly indebted for his valuable services to the cause of Sanskrit learning, wrote many *historical, philological, chronological and critical essays* on Sanskrit literature in the light of Western methods, and published critical editions of Sanskrit classics for the use of Oriental scholars and advanced students in colleges. Again, the demand for school text-books serving mainly the philological and etymological ends was naturally felt, and in this case also Dr Bhandarkar, adopting from the West the Grammar-translation method of teaching Greek and Latin current at that time, wrote, through the medium of English, his two famous text-books (1864 and 1868) for schools according to the plan laid down by Dr Haug.

As time passed, the development of psychology in the West and the attempts of the Western Educationists to *psychologize* Education enormously modified our outlook. The principles of language study, which are a natural outcome of researches into child psychology, are now adopted in the West with great success for language teaching by O Jespersen, H E Palmer and others and even for the teaching of classical languages like Greek and Latin by Dr Rouse in the Perse School (Cambridge). The same trend in education has induced Indian lovers of Sanskrit like Prof V P Bokil to employ those principles in the teaching of a similar classical language like Sanskrit. Obviously the so-called Direct Method of teaching Sanskrit is an imitation of the up-to-date methods of teaching classical languages in the West, just as Dr Bhandarkar's Grammar-translation method was also an imitation of the Classical Method current in Europe eighty-five years ago. There is nothing wrong in 'imitation' if it is not blind and if things imitated are good. On the other hand, according to the modern psycho-

logical principles of education 'imitation' is a powerful factor in the learning process. When all our endeavours to improve education have proceeded up to this time on Western lines, it is but natural that Indian Educationists should try to improve the teaching of Sanskrit mainly along the lines indicated by Western scholars of classical languages. Prof. Bokil and others have found in the light of psychology and considerable experience that the Conversational or Direct Method of teaching Sanskrit in schools, if adopted with some modifications, will achieve results more satisfactory than those achieved by the Grammar-translation method. But in spite of some good features of this method the general adoption of it is not as yet recommended. These advocates of the New Method are now dimly beginning to realize the merits of the Shastri Method and acknowledge that a few features of the latter are in consonance with the modern principles of language-study. Yet, to rest satisfied merely with what the Western scholars have done for us as regards the methods of study and teaching would be insufficient. It is high time now to show in detail the definite points of similarity between the Eastern and Western methods and carry on further researches so as to trace the former as recorded in Sanskrit literature or handed down by oral tradition.

The present work is a modest attempt to demonstrate this fact. The detailed table of contents and the Conclusion (Section XVIII, Pp 531-544) of my comprehensive essay on 'Hindu Methodology' are calculated to give an adequate idea of the nature and scope of my work. I may, therefore, briefly state here that I have adopted throughout the work a comparative view of the Eastern and Western methodology and of the theories of both about language, bringing out at many places their psychological, philosophical, aesthetic and educational implications. The speciality, if any, of the present attempt may not lie merely in the reproduction of

the ancient and modern principles, but lies, perhaps, in the exploration of untrodden paths and harmonization of the Eastern and Western thoughts for the purpose of placing the reformed teaching of Sanskrit in schools and colleges on a sounder and permanent basis

This work was undertaken by me in 1937 when I was teaching Methods in Sanskrit to B T students in the S M. T T College, Kolhapur. At that time an idea struck me that the modern methods of teaching Sanskrit language and literature bore the semblance of the खण्डान्वय method actually employed in Sanskrit commentaries. I was reminded of an unpublished Sanskrit commentary (on the कुमारसम्भव) which had employed the खण्डान्वय method. The use of this manuscript in our possession was recommended to me at the elementary stage by my revered father at whose feet I had the proud privilege of learning Sanskrit literature and Shastras. To my surprise I found that the Sanskrit questions and answers used in the New Method of teaching Sanskrit literature were just like those in the above-mentioned commentary. I then searched for other published or unpublished commentaries (of the खण्डान्वय type) on other Sanskrit Classics and discovered that this method had been much in vogue before महर्षिनाथ, who followed the दण्डान्वय. This खण्डान्वय method, I thought, might not have been so widely recorded in Sanskrit literature, unless it had been actually employed in oral teaching in ancient times. I then began to search for the theoretical basis of this method in the Sanskrit Shastras and literature and came to the conclusion that it had been strongly backed up by the amalgamated theories of पद, वाक्य and प्रमाण, and that there had existed in the Hindu Shastras a sound, consistent and universal methodology, which would compare favourably with the Western methodology. I was also backed up by the details

of the precious Shastric traditions handed down to me by oral transmission. For my special purpose I ransacked the extensive written material available to me in the printed or manuscript form on the *Shastras* like the व्याकरण, न्याय, मीमांसा, साहित्य and वेदान्त. It is needless to say here that I availed myself also of notable works in English on psychology, language-learning and other relevant subjects, and that I utilized a considerable time to arrive at the above conclusions. I then published a Sanskrit questionnaire on the Problem of Sanskrit Teaching and sent it to many Sanskrit scholars all over India for the purpose of inviting their opinions about this problem. It however met with a scanty response, I then contributed some Sanskrit essays to Sanskrit periodicals, expressing my settled views on this problem and desiring to know how far my harmonization of the Eastern and Western principles would appeal to the old-typed Shastris. To my great satisfaction I found that they appealed to many notable Shastris and modern scholars. But realizing that the circulation of Sanskrit periodicals was limited and that the English medium would have a wider appeal I set myself to the task of writing in English, and contributed a few articles to English periodicals. All those Sanskrit and English essays with an extensive additional matter have been embodied in the present work, the major portion of which, however, has not been published anywhere.

• It will thus be noticed that though I began with investigations into the methods of Sanskrit teaching current in Training Colleges, I had to widen the scope of my work in the light of my experience in the Arts College. I, therefore, concentrated myself upon the wider problem of Sanskrit studies both in Arts and Training Colleges, and also upon the higher Western methods of investigation, viz., the historical, comparative, philological, and critical or scientific methods that have engaged the attention of Sanskrit scholars

in the East as well as the West I think that those Western methods, though good in some respects have their own limitations and that the traditional methods of the *Shastris*, notwithstanding a few flaws in them, are well worthy of the appreciative notice of modern scholars. Being brought up in the *Shastric* traditions I deplore their decay caused by political circumstances and their undeserved condemnation by some modern scholars. I am of humble opinion that a happy combination of the best parts of the Eastern and Western methods in the study and teaching of Sanskrit will ensure better results in future. I have thus made my work comprehensive by devoting my attention not only to the methods of teaching Sanskrit at the initial stage, but also to those at the higher stage for, I think that there is organic unity in the study and teaching of Sanskrit at all the stages. This is the reason why in the present work the portion dealing with the theoretical basis of methods or general methodology (Parts I & II) is much larger than that dealing with the practice of teaching (Parts I & III). The treatment of the latter, which embodies my practical experience of many years, is, however, full and quite adequate to the requirements of students under training. The present work is therefore calculated to be useful not only to B. T. students but also to the students of higher classes in Arts Colleges and to all general readers interested in Sanskrit. The future will decide how far this humble attempt of mine will be appreciated by the custodians of Sanskrit learning. It will not, however be unbecoming to seek their pleasure in the apt words of Kalidasa 'आ परितोषाद्दिदुषां न साधु मन्ये प्रयोग-विज्ञानम्'. It is now many years since I began this labour of love, and it is purely by the grace of the Almighty that I could perseveringly come to the end of the projected task in spite of the unforeseen calamities in my life during this period. I shall feel myself amply rewarded if my labour in

any way proves instrumental to the rejuvenation and popularization of the study of Sanskrit

The Sanskrit Section (Part I) in my work, it is hoped, will appeal to Shastris and modern Sanskrit scholars and the English Section (Parts II & III) to all readers knowing English. It may be noted here that the English Section is not the translation of, but is complementary to, the Sanskrit Section, as the same vein of thought runs through the whole work. The Sanskrit medium in this work is partly adopted by me with no other motive than that of bringing the Pandits, not knowing English, into line with the modern trends of Sanskrit studies. Moreover, the literary history of India indicates that Sanskrit has been recognized up to the present day by scholars as a fit medium for recording their valuable and permanent thoughts. It is my humble opinion that in free India, where English is losing ground, Sanskrit, the immortal speech (अमरमार्त), will and should resume its former prominent position as a fit medium for conveying important thoughts at least to the learned public all over India, though not as the lingua franca of India. Dr F W Thomas says 'I, therefore, do not feel that the idea of Sanskrit (in a further simplified form) resuming its place as a common literary medium for India is a hopelessly lost cause'. I also wish that in the teaching of Sanskrit at all the stages the medium of instruction should be Sanskrit as well as the mother-tongue. I, however, think that the international importance of English should not be minimized.

It is now my pleasant duty to express my heartfelt obligations to all persons concerned with the progress of my work. In the first place I heartily express my indebtedness to all the authors and editors whose works and publications I have consulted. I owe a deep debt of gratitude to His Holiness the Jagadguru Shree Vidya-Shankar-Bharati Swami of Harweer Peeth who has graciously recorded his blessings for this work and at whose revered feet I had the

Contents

Part I-Sanskrit Section.

- I संस्कृताध्यापनप्रभावलिः ।** A comprehensive questionnaire on the teaching of Sanskrit-Questions on the various topics, such as Grammar, Translation, Study of Literature, Text-books, etc pp 1-6.
- II संस्कृताध्ययनदुरवस्था तद्दूरीकरणोपायाश्च ।** The deplorable condition of Sanskrit studies-The ways and means to improve it-Sanskrit syllabus for ordinary and intelligent pupils-The teacher's role in the teaching of Sanskrit pp 6-13.
- III प्राच्यप्रतीच्यशिक्षापद्धतिसमीक्षा ।** A comparison of the Eastern and Western methods of study-Good points in both of them-A few suggestions for the preservation of both. pp 13-18.
- IV पद्धतितारतम्यम् ।** The relative superiority of the methods of teaching Comparison of the Conversational Method with similar methods in the East-Amalgamation of the best points of the Conversational Method and the Translation Method for the improvement of Sanskrit teaching-The new method or the 'Eclectic Method' corresponding to the 'संग्रहान्वयपद्धति'. pp 18-23.
- V वाङ्मयाध्यापनरीतिः ।** The actual method of teaching Sanskrit Prose-Reconciliation of the Eastern and Western principles of language-study-Amalgamation of अमिहितान्वय and अन्विताभिधान — Sanskrit commentaries representing संग्रहान्वय-गन्धान्वय method suitable for class-room purposes-✓ The teaching of a description, story, dialogue, etc pp 26-34.
- VI काव्याध्यापनम् ।** The actual method of teaching Sanskrit Poetry-Grammar and literature-Sequence in the teaching of

prose and poetry-Aim of teaching poetry-Qualifications of the teacher of poetry-'Questions' versus 'lecturing' and emotional teaching versus intellectual teaching-खण्डान्वय method stressed-Approach of Shastris to poetry-Figures of speech-Propriety of metres-Teaching of dramas-Methods of analysis and synthesis-Psychological synthesis = the best approach-Limitations of the historical approach to poetry

pp 34-40.

VII पाठादर्शः | The practical procedure to be followed in a lesson on poetry. pp 49-56.

VIII शब्दशक्तिग्रहः | The significance of words-The eight principles of language-study unanimously recognized by the Shastras like व्याकरण (पद), मीमांसा (वाक्य) and न्याय (प्रमाण).— (a) Grammar, (b) Comparison, (c) Dictionary, (d) Statement of a trustworthy person, (e) Usage of elders, (f) Supplementary statement, (g) Explanation or Commentary and (h) Contiguity of words

(a) Grammar . Its teaching based by the Shastris on the Nominal structure of Sanskrit language-कारक (case-relation) and compounds more important than the finite verb and etymology-The Nominal order of grammatical topics followed by various grammarians since the time of पाणिनि. (e) Usage of elders : The principles underlying the Conversational Method of the West anticipated by the Hindu schools of thought (g) Explanation or commentary : Gradual development of the methods of exposition since the Vedic times traced-These methods are embodied in the oral explanation and written explanation or commentaries-Varieties of commentary literature-Organization of knowledge into commentary literature-Common features (पद, वाक्य, प्रमाण) of methodology in Shastras-Oral tradition of the methods of exposition traced-Commentaries are the written evidence of the oral methods-Oral work stressed in ancient

times-Correct pronunciation-Mythological allusions-Sacrificial lore-Vedic literature-निघण्टु-Concrete examples and experimental knowledge-Questions and answers-खण्डान्वय-वेदाङ्ग-संहितापाठ and पदपाठ-प्रातिशाख्य-यास्क's निरुक्त and its method-Expansion and condensation of knowledge-सूत्र literature and its style-Development of later commentary literature and various branches of Shastras from सूत्र works-Method of questions and answers prominent in some भाष्य-Combination of पद, वाक्य and प्रमाण in the commentary literature-General applicability of the sciences of Grammar and Logic-Comparative outlook in the study of Shastras-Organization and synthesis of the general linguistic principles of पद, वाक्य and प्रमाण lead to methodology-Adoption of this methodology by the आलङ्कारिक-Theory and Practice-Practical application of these principles to the methods of exposition-तन्त्रयुक्ति-अन्यद्वयतिरेक-Inclusion of all the seven modes of शक्तिग्रह in the commentary literature-प्रमाण-Necessity of studying the commentaries from the view point of methodology-This methodology applicable to the study of Shastras and poetry-Organization of this methodology for further use in teaching pp 56-92

Part II-English Section

Theory

I THE CLASSICS VERSUS THE MODERN SUBJECTS The place of Sanskrit in the University curriculum vindicated from the cultural, utilitarian and psychological points of view pp 93-113.

II HINDU METHODOLOGY OF EDUCATION

[Eighteen sections dealing with a comprehensive survey of the ancient Hindu methodology embedded in the व्याकरण, मीमांसा, न्याय, वेदान्त and साहित्य.]

1 GENERAL Necessity of preserving the best traditions of the past—A survey of the oral methods adopted by the Shastris—Literature and Grammar—Psychological aspects of memorizing—Conversational lessons at the initial stage—Stress on case-relations and compounds in the teaching of grammar—Eight modes of learning the import of words—Usage of elders akin to the Direct Method—A summary of the linguistic principles of the Hindus—Gradation in the teaching of literature—Four अनुवृत्त—Pupils' point of view—Herbartian steps and formal steps of the Hindu Shastras—The analytico-synthetic aspect of the Hindu methods—The role of Hindu Logic (न्याय) in the development of analytico-synthetic methods—The deductive-inductive process in the Hindu syllogism—Categories, the law of causal relation, Enumeration, Definition and Examination helpful in the development of methodology. pp 113-125.

11 THE PSYCHOLOGICAL METHOD Logic aided by psychology in the development of methodology—An outline of Hindu psychology—Its comparison with the Western psychology—Its relation to Philosophy—The tenets of group psychology in भरत's science of dramaturgy—These tenets useful in awakening interest in the audience—भरत's theory of रस—McDougall and भरत—Psychological and Philosophical aspect of the theory of रस—भरत's five Junctures in a drama and their application to teaching—रस theory and its application to literature—The chief features of methodology found in भरत's नाट्यशास्त्र—The subject-object relation and the

enhancement of रस—All these principles applicable to the teaching of literature pp 126-155.

iii THE METHODS OF LOGIC (न्याय): The distinction between the Psychological and Logical methods—The psychological method more suited to the learning process of a child—Analytico-synthetic aspect of the complete method—Cognition and valid knowledge prominent in Logic—Means of valid knowledge and the attainment of Truth—Scientific theory of method or methodology is a part of Logic—The processes of analysis and synthesis—Deduction and Induction—Scientific explanation—Development of a system or Shastra—Causal relation—The chief features of methodology—Rules of method laid down by Descartes—Comparison of the Western and Indian Logic—Indian Logic, a science of general application—The dialectic method and the Hindu syllogism—Prominence of प्रमाण³ in the Hindu Logic—Categories of the वैशेषिक³ and साङ्ख्य³—Hindu theory of causal relation—अन्यद्वयविरह-व्याप्ति and deductive-inductive inference in Hindu Logic—भूयोदर्शन, व्याप्तिप्रहोषाव and Induction—Scientific and critical methods in the Hindu Shastras pp 155-183.

iv THE COMMON LITERARY FORMS SUITED TO METHODOLOGY आक्षेपग्रन्थ³, वादग्रन्थ³ and प्रकरणग्रन्थ³—Vedic literature—वेदाङ्ग³—सूत्र literature and its methodology—The dialogue method and lecture method in the शास्त्र³—Condensation, Expansion and Organization—Analytico-synthetic process pp 183-188.

v THE METHODS OF GRAMMAR (व्याकरण) The function of grammar—Analysis of पद (a word)—Phonetics and etymology—पाणिनि³ अष्टाध्यायी and its structure—Devices of पाणिनि for securing brevity—Six kinds of व्याकरणसूत्र³—सूत्र³ or generalizations arrived at through Induction—वाक्य³

etymological method and पाणिनि's analytical method-कात्यायन and पतञ्जलि-Scientific exposition of grammar by पतञ्जलि-Categories of the वैशेषिक, the अन्वयव्यतिरेक method of the न्याय and a few principles of the मीमांसा accepted by पतञ्जलि-भाष्यादि-वाद-Interpretation or Explanation-Etymological and dialectic method-खण्डान्वय-Inductive and deductive method of पतञ्जलि-Necessity of the partial adoption of the inductive method of teaching grammar-होत्रवाद and the sentence-aspect of language-वाक्यपदीय and काशिकावृत्ति-I tsing on the ancient method of grammar teaching-Yuan Chwang on the spoken Sanskrit-Gradual development of Sanskrit from the Verbal into the Nominal style-Chief characteristics of the Nominal style-Dr Bhandarkar on the Nominal style-Corresponding change in the order of grammatical topics to be taught-Nominal part of Sanskrit first dealt with by the क्रातन्त्र-The same order of grammatical topics more or less followed by grammarians up to भट्टोजी-Contribution of भट्टोजी to Grammar-वरदण्ड's three epitomes of the सिद्धान्तकौमुदी and their order of grammatical topics-स्वामी दयानन्द on grammar teaching-गङ्गासहाय's सुगमकौमुदी and the concentric method of teaching grammar-Teaching of ready-made forms of nouns and verbs-Manuals on grammar stressing the कारक-Amalgamation of grammar and literature in some works-Practical conclusions arrived at from the foregoing treatment.

pp 188-240:

vi THE METHODS OF THE मीमांसा: Interpretation of वाक्य stressed-The sacrificial cult and the मीमांसा-Systematization of the मीमांसा by जैमिनि-Deductive logic and मीमांसा-अधिकरण of the पूर्वमीमांसा adopted by the वेदान्त-प्रमाण, the analytico-synthetic method and categories of the न्याय-वैशेषिक adopted by कुमारिल and प्रभाकर-Characteristics of

methodology observable in the मीमांसा—Importance of the interpretative aspect of the मीमांसा—Contribution of the मीमांसा to the general linguistics—जातिवाद—अभिहितान्वय and अन्विताभिधान—A sentence, the unit of language—Five divisions of the Veda—Psychological process of भावना and स्रष्टृत्व—उत्पत्तिविधि—विनियोगविधि and its importance for the interpretation of literary and scientific works—प्रयोगविधि—अधिकारविधि—अपूर्वविधि, नियमविधि and परिहृष्ट्याविधि—मन्त्र, नामधेय, निषेध and अर्थवाद—पर्युदास—उपसहार—Three kinds of अर्थवाद—विधि in alliance with अर्थवाद leads to the synthetic meaning or Parport—Analytico-synthetic methodology of the मीमांसा—Its wider application to वेदान्त, धर्मशास्त्र, व्याकरण and साहित्य—Its application to language teaching pp 240-283.

VII THE COMPARATIVE METHOD Scientific character of the combination of पद, वाक्य and प्रमाण—Existence of comparative, critical and scientific methods in ancient times—Correlation of studies—बाण on comparative studies—Sanskrit authors and their works exemplifying the comparative method—Wider specialization pp 283-286.

VIII THE SYNTHETIC METHOD THE METHODS OF THE वेदान्त—शङ्कराचार्य's scientific and synthetic exposition of the Vedānta with the help of पद, वाक्य and प्रमाण—Relation of all Upanishadic sentences to ब्रह्मन्, the main goal—Identity of the Individual soul with ब्रह्मन्—शङ्कराचार्य indebted to बादरायण and गौडपाद—Six तात्पर्यलिङ्ग of the मीमांसक adopted by शङ्कराचार्य—Recognition of श्रुति, सुक्ति (वर्क) and स्वानुमय as प्रमाण—the hypothesis of अनिद्या—Higher synthesis in the establishment of अद्वैत—Upanishadic sentences relating to कर्मन्, उपासना and ज्ञान useful for different grades of people—Three planes of existence postulated for gradual approach to the Ultimate Reality—Advaita philosophy and modern scientific inventions—उदयलक्ष्मी and

स्वरूपलक्षण of ब्रह्मन् based on the विवर्तवाद—Inadequacy of the theory of causation and inexplicability (अनिर्वचनीयता) of the universe—Comprehensive aspect of the विवर्तवाद—The implications of the words 'माया' and 'मिथ्या'—The idea of माया in the Vedic literature—The empirical experience of माया illuminated by साक्षिन्-प्रमाता, प्रमाण and प्रमेय are the products of primal Nescience—Superimposition—The five ख्यातिः-शङ्कराचार्य's comparative outlook—अव्यारोपापवाद based on the विवर्तवाद as a method of exposition—विवर्तवाद and अजातिवाद—Different methods (प्रक्रिया) of the exposition of ब्रह्मन्—विवर्तवाद, a comprehensive method—जाग्रत्, स्वप्न, सुषुप्ति and सत्तानन्द—Unbroken presence of साक्षिन् established by the अन्यव्यतिरेक method—'तत्त्वमसि' and जहदजहदलक्षणा—Analytico-synthetic aspect of the methods of the Vedanta—शङ्कराचार्य's harmonization or higher synthesis of divergent systems—शङ्कराचार्य's method of refutation and comparative outlook—pp 286-316.

ix THE HISTORICAL METHOD: History embedded in the Sanskrit literature—Absence of the Historical method—Use of प्रमाण in the Historical method—Historical truth and literary truth—The modern idea of 'history'—Relativity of the historical truth from the philosophical point of view—Six stages of existence—Time and place, the predominant factors—Culture—Historical discipline or the amalgamation of the historical method with the critical and scientific methods—Causal relation of historical facts—analytico-synthetic process in the organization of historical facts—Importance of chronology—प्रमाण used in the Historical method—The task of the historian—Application of the Historical method to different branches of knowledge—This method deserves to be adopted by the Shastris—Science of History and Philosophy of History—Superiority of the Hindu

outlook on the Philosophy of History-Shastris, deficient in the historical sense—Are the Shastris uncritical?—Merits and demerits of the Historical Method—Inadequacy of the Historical method in the appreciation of literature Psychological and synthetic approach to literature is the best one—Theories of रस and छवि in alliance with those of प्र, वाक्य and प्रना are useful in the teaching of literature and Shastras pp 317-335.

x THE METHODS OF TEACHING LITERATURE (दण्डान्वय and खडान्वय) Analytico-synthetic methods of teaching—वाल्मिकि, मनभूति and Yuan Chwang on ancient teachers—Explanatory methods of Shastris—The method of synthetic literary criticism necessary in the exposition of literature—Sanskrit works on synthetic appreciation—Logical and psychological aspects of the steps of teaching literature as adopted by Shastris—पदच्छेद and reading—Methods of construing, viz, दण्डान्वय and खडान्वय—Their principles and application to Sanskrit commentaries—Question forms of खडान्वय—Psychological aspect of खडान्वय—आकाङ्क्षा, योग्यता and सन्निधि—Comparison of दण्डान्वय and खडान्वय—खडान्वय traced in standard Sanskrit works—खडान्वय useful at the initial and advanced stages—खडान्वय in alliance with वृद्धशब्दहार is akin to the Direct Method—Dissolution of compounds—Explanation of individual words—The place of अमर-कोश and other lexicons—Utility of translation and Sanskrit explanation—The analytico-synthetic aspect of खडान्वय—Purport is the synthesis of various parts of language

pp 335-377.

xi THOUGHT AND LANGUAGE Discussion of topics preliminary to शाब्द-उपनिषद्—Upanishadic view about the origin of language—Relation between thought and word—How thought is transformed into language—Language

related to thought and objects in the universe—The view of the नैयायिकs about thought and language—The word essence or स्फोट of the वैयाकरणs—Refutation of स्फोट by शङ्कराचार्य—Synthetic mental activity—Usage of elders stressed by the वेदान्तिन्s, वैयाकरणs and अन्विताभिधानवादिन्s. pp 377-391.

xii THE UNIT OF LANGUAGE (A SENTENCE OR A WORD) ' A sentence is the unit of language '—Usage of elders and its psychological process—Usage of elders identified with the Direct Method—Natural or spontaneous capacities for learning a language taken into account in the ' usage of elders '—Both सिद्धवाक्यs and विधिवाक्यs are meaningful according to the नैयायिकs and वेदान्तिन्s This principle useful in language-teaching—The principles of the अभिहितान्वयवादिन्s stress the studial aspect of language—अभिहितान्वयवादिन्s start from a word to a sentence—The principles of अन्विताभिधानवादिन्s and अभिहितान्वयवादिन्s should be amalgamated for language-study—The combination (समुच्चय) of both is profitable pp 391-407.

xiii EXPRESSION (अभिधा) : Psychological process in the comprehension of words—The law of mental association—Power or convention of words dealt with—The relation (वृत्ति) between word and meaning—Whether अभिधावृत्ति resides in जाति or व्यक्ति—The views of the नैयायिकs, मीमांसकs, वैयाकरणs, वेदान्तिन्s, and बौद्धs about this problem—These views correspond to the conceptual and perceptual aspect of words according to Western psychology—The psychological process behind this—Implications of comparison between the Eastern and Western views and their use in teaching—Four kinds of words according to the Hindu schools of thought—Superiority of रूढि over योग—The sanction of the मीमांसकs to this

pp 407-433.

xiv PURPORT (तात्पर्य) : आश्रय, योग्यता and सन्निधि or आसक्ति again explained from a different point of view—' Simultaneous recollection ' leads to the synthesis of meaning—पदाव्यहार and अर्थव्यहार—अवन्तराक्ष्य lead to the understanding of महावाक्य—Syntactical unity—The views of नैयायिक, भाष्य and वेदान्तिन् about तात्पर्य—तात्पर्यवृत्ति useful in the teaching of prose and Shastras. pp 433-457

xv IMPLICATION (लक्षणा) : तात्पर्यानुवृत्ति leads to लक्षणा—The psychological process in the use of लक्षणा—अन्वयानुवृत्ति is not the only cause of लक्षणा—Principles of लक्षणा, necessary for expounding and understanding the inner spirit of literature and Shastras—Divisions of लक्षणा—Mental process in the प्रयोगवती लक्षणा—उपचार & लक्षणा—प्रायेण and साम्यमान—लक्षणा etc pp 457-480.

xvi SUGGESTION (व्यञ्जना) : Importance of the speaker's purpose or intention containing a delightful idea—Association of ideas in Suggestion—McDougall on ' Suggestion '—His view reconciled with the theory of Suggestion—Establishment by आनन्दधर्म of छवि as the ' soul of poetry '—Stress on रसछवि by अमिनदगुप्त—छवि, as the synthetic principle of criticism—Suggestion different from छवि—The सलक्ष्यमन्वयछवि and असलक्ष्यमन्वय or रसछवि—The mental process in both—Examples—अनिधान्छवि—व्यञ्जना differs from लक्षणा—Suggestion based upon लक्षणा—Suggestion and secondary sense (मन्त्रि, उपचार)—अभिव्यक्तिवाच्यछवि—अन्वयविरसूतवाच्य and अर्थान्तरसूत्रमन्त्रिवाच्यछवि—Examples—व्यञ्जना distinguished from तात्पर्य—तात्पर्यवृत्ति indispensable to the understanding of prose and intellectual subjects in Shastras—व्यञ्जना prominently emotional—Mental stages in the apprehension of the suggested sense and Purport—Location of

तात्पर्य in a sentence—व्यञ्जना, necessary for the appreciation of poetry—व्यञ्जना and अनुमान. pp 480-512.

xvii THE AESTHETIC EXPERIENCE अभिनवगुप्त's contribution to the theory of रसध्वनि—Views of लोहट्ट, श्रीगङ्गुकु, भट्टनायक etc—Psychological stages in the realization of रस according to अभिनवगुप्त—साधारणीकरण of भट्टनायक partially accepted by अभिनवगुप्त—According to अभिनवगुप्त the ' निवृत्ति ' of भरत is equivalent to अभिव्यक्ति (suggestion)—जगन्नाथ's view on this—The three psychological stages of अभिनवगुप्त compared with the six stages of I A Richards—Limitations of the psychological approach and the necessity of the philosophical approach to रस—The views of Coleridge and Shelley on poetry and philosophy—साक्षिभास्यत्व of रस according to जगन्नाथ—Harmonization of the theories of the वैयाकरण, मीमांसक, नैयायिक and साङ्ख्य, in the Sanskrit Poetics—The theories of रस and ध्वनि in the Sanskrit Poetics useful in the appreciation of poetry and worthy of being employed by the teachers of Sanskrit literature pp 512-530.

xviii CONCLUSION The main results of the survey of Hindu Methodology and their practical implications pp. 531-544.

III READING AND RECITATION Its importance—Its principles culled and organized from the पाणिनीयशिक्षा, Hindu Rhetorics and भरत's science of dramaturgy—Application of these principles to the reading and recitation of Sanskrit literature. pp 545-557.

Part III-Practice

IV STUDY AND TEACHING OF SANSKRIT LITERATURE Essentials of good Sanskrit text-books—Detailed practical suggestions for the teaching of Sanskrit literature

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शुद्धिपत्रम् ।

पृष्ठम्	पङ्क्तिः	अशुद्धम्	शुद्धम्
३	९	अघस्तना	अघस्तनी
१८	८	वर्धिन्य-	वर्धिन्यः
१८	१४	आधुनिकः	आधुनिक-
२९	१३	अतोऽयं	अतोऽयं
३७	९	प्रारम्भ अध्ययनार्हाणि	प्रारम्भेऽध्ययनार्हाणि
४१	१३	छात्रमनसु	छात्रमनःसु
४७	५	प्राप्स्येते	प्राप्स्यतः
४८	१९	नायकयो	नायकयोः
५२	४	पदनापि	पदेनापि
५७	१६	मित्यवधारयन्	मित्यवधारयन्
५७	२८	सुबन्तप्रधान	सुबन्तप्रधाना
५८	२३	सरस्वति	सरस्वती
५८	२६	ग्रन्था	ग्रन्थाः
५९	१३	सविशेष	सविशेषं
६५	२०	समीक्षा	समीक्षा
६५	२१	कारिका ।	कारिका
७०	२७	मुखेना समाभित	मुखेन समाभिता
७१	५	विविक्तत्वेन	विविक्तत्वेन
७४	१०	संमत	संमतं
७५	२०	वार्तिकग्रन्था-	वार्तिकग्रन्थाः
७५	२१	स्थिरीः	स्थिरी-
७६	१९	चोपबन्धौ	चोपबन्धौ
७८	२८	बलम्बिन्य	बलम्बिन्यः
७९	१९	वचनेषां	वचनेः साधे
८०	१३	संहितायां कौटिलीयशास्त्रे	संहितायां कौटिलीयार्थशास्त्रे

पृष्ठम्	पङ्क्तिः	अशुद्धम्	शुद्धम्
८२	८	तथा	यथा
८५	१	तद्वृत्तम्	तद्वृत्तम्
८७	२०	कस्यचिद्वह्नीयविदुषो	श्रीविद्याशङ्करभारती- त्वान्निवादाना
८८	१	प्राप्ता इत्येव	प्राप्ता, इत्येव
९१	२२	नागोपहृता	नागोपहृताः
९२	१२	ज्ञानाप्रधान्ये	ज्ञानप्राधान्ये
९२	११	दिपन्यादिन्नो	दिपन्यादिन्नो

ERRATA

Page	Line	Incorrect	Correct
95	10	forms	form
96	53	Thorndyke	Thorndike
99	9	the longer is it	the longer it is
106	1	in the senior years	from the senior years
115	31	in conversation	in conversation
136	15	emotins	emotions
141	22	and the उद्दीननविभाव	and उद्दीननविभाव
143	24	consciousness	consciousness
159	27	assumes	assumes
166	22	यथा	यथा
176	2	for some-	for, some-
176	11	co-existence	co-existence
198	16	असंख्य	असंख्य
205	20	generalization	generalization
219	30	of the root भू & अन्	of the roots भू & अन्
222	14	a prose sentence	a prose sentence
243	17	पूरनीनाया	पूरनीनाया
243	22	अद्भुत	अद्भुत
251	12	with the	with the

Page	Line	Incorrect	Correct
252	15	while principal thing	while the principal thing
255	20	whola मन्त्र	whole मन्त्र
258	28	अतिदेशे	अतिदेश
275	1	प्रतिपद्य	प्रतिपेद्य
276	3	प्रतिपद्य	प्रतिपेद्य
288	23	the seven	the six
291	6	अति	भुति
306	10	सविद्	सविद्
307	24	the negation	the negation
308	25	Upanishands	Upanishads
310	13	इश्वर	ईश्वर
310	15	इश्वर	ईश्वर
312	21	methd ology	methodology
343	30	forms	forms
347	18	adjectives	adjectives
413	28	यथा	उभयथा
422	8	object	object
443	17	आकाशा	आकाश
451	28	श्लेष	श्लेष
475	20	गौणी लक्षणा	गौणी लक्षणा
508	13	तात्पर्यार्थ	तात्पर्यार्थ
541	3	by higher	by advanced
553	12	componnd	compound
584	22	language	language
607	22	rytional	rational
630	31	suceess	success
650	32	aer	are
653	12	A	As

[Misprints easily recognizable are left out]

संस्कृतानुशीलनविवेकः ।

[The Problem of Sanskrit Teaching]

संस्कृताध्यापन-प्रश्नावलिः ।

अयि गीर्वाणवागनुराणिषो महाम्नायाः । नैतदविदितं भवता यद-
खिलेऽप्यस्मिन्मारतवर्षे आङ्ग्लपाठशालास्वध्येतृभिर्बालैरधीयमानेषु विविध-
विषयेषु 'संस्कृतम्' इत्यन्यतमो विषयः । आङ्ग्लपाठशालासु प्रापञ्चतुर्धंभेणीतः
संस्कृताध्यापनमारभ्यते । प्रतिसप्ताहं चत्वारिंशन्निमेषपरिमिताभ्युत्वारः पञ्च
वा कालाद्याः (periods) लभ्यन्ते संस्कृताध्यापनाय । एतेभ्योऽनध्याय-
दिनानि शेषकलनीयानि । एष संस्कृतभाषाधिगमाय न पर्याप्तः कालो
लभ्यते छात्रैः । अपि चेदानीं न केवलं विप्राः किन्त्वपि अपि संस्कृत-
मप्येतुमीहन्ते । गीर्वाणभाषा च सर्वेषामपि भारतीयानामनर्प्यविचाररत्ना-
नामाकरा, आचारधर्माणामधिष्ठान, नानाशास्त्रविद्याकलाकलापानां महोदधिः ।
एतस्या गीर्वाणवाङ्मयनिलीनायाः सुविचाराचाररूपायाः संस्कृतोः परि-
त्राणसमुच्चयर्षे गीर्वाणभाषाज्ञानं तदधिनिगामुभ्योऽद्योपपञ्चाद्येभ्यो वितरणीय-
मित्यपरिहार्यं सञ्जातम् । तस्मात्सुकुमारमतीनां सकलजातीयकुमाराणां
गीर्वाणवाङ्मयं सुगमप्रचाराय सर्वैरपि प्रशयवन्निर्निरतिशयमेमास्वदीभूतायाः
सुरभारत्या अध्यापने कापि रुनिरुपयुक्ता पद्धतिरारिष्करणीया समाधायनीया
चेत्यत्र न कोऽपि सन्देहः । ये संस्कृताध्यापनमात्रेण शास्त्रेष्वध्यापन-
नैपुण्यमधिनिगमिष्यन्ति, न तेषां कृतेऽयं विमर्शः । ये तु गीर्वाणमारत्या-
मन्तरितं महाकाव्यनाट्यकथादिप्रबन्धानां शौन्दर्यं मूलात्वादनेनावगन्तु-
मिच्छन्ति, तेषां सामान्यञ्चात्राणां कृतेऽयं प्रस्तावः । अतुना देववाचः
सांवीर्यप्रचाराय विविधदृशास्त्राधीतरेष्वपि काव्यनाट्यकादिवाङ्मयस्य तद्वत-
भाषासंस्थाध्यापनमेव हिततरं भवेदिति मुनिर्भातम् । 'रण्डागीनानि

काव्यानि' इति वदता पण्डितप्रकाण्डानां कालस्तु समाप्तकल्पः, यतो विशिष्टशास्त्रनैपुण्य समासादयन्तो जना यत्र कुत्रापि काचित्का एव ।

अधुनात्तने काले वैभवस्य परा कोटिमधिरुदायामपि सपत्नीस्थानी-
याङ्गलभाषाया, सुरसरस्वतीसिवाससञ्ज्ञाः केचन विद्वद्वरेण्य प्रवक्तृत्व-
प्रन्थप्रकाशनादिभिर्विविधोपायैः सुरमारत्याः सार्वत्रिकप्रचारार्थं भारतीय
संस्कृतिरक्षार्थं च प्रयतमानाः संलक्ष्यन्ते । किन्तु गीर्वाणभारत्याः सार्वत्रिक
प्रचार, सम्प्राप्ययनाध्यापनाचीन इत्यपि न परोक्ष प्रेक्षावताम् । अङ्ग्रेष-
पुरस्सर रसोपादकमध्यापनमेषाध्ययनसौकर्याय गुणनिकया ज्ञानविबुद्धये च
भवतीति विद्यत इत्येतुमज्ज्ञासोऽध्ययनाध्यापनयो । सम्प्रति भारतवर्षे
बालानां सङ्ख्याध्यापनार्थं संस्कृतपाठशालासु मातृभाषोपयोगपूर्वकमुच्चरोत्तर
संस्कृतभाषाव्यवहार प्रोत्साहयन्ती प्राचीनपण्डितपद्धतिरनुलियमाणा वर्तते,
आङ्ग्लपाठशालासु चाङ्गलभाषाव्यवहारप्रमुखा व्याकरणाङ्गलानुवादप्रधाना
भाण्डारकरपद्धतिरित्येतत्पद्धतिद्वय प्रायेण प्रचारबहुल परिहर्यते । आदितः
संस्कृतभाषाव्यवहारसौकर्यसम्पादयित्री तृतीया सवादपद्धतिस्तु पर्याप्तप्रयोगा-
भावात्त्रिपुणाध्यापकविरहाद्य मिरलत्वेनैवोपयुज्यते । आङ्ग्लपाठशालासु तु
संस्कृताध्ययनस्य प्रायो दोषसङ्कुलत्वादरुचिकरत्वाच्च तत्रत्याख्यात्राः संस्कृता
ध्ययन विहायान्यभाषाभ्यासमवलम्बन्ते । अतश्चाङ्गलविद्यालयेषु संस्कृतभाषा
प्रतिदिनमसितपक्षेन्दुकलेव क्षीणत्वमुपयातेत्यहो दीर्घाय सुरमारत्याः ।
प्रचलितबहुविधपद्धतिपरीक्षणपूर्वक पूर्वतनानां गुणानङ्गीकृत्यैव दूतनसरण्य-
नुरण्य भेद इति निपुण विचार्य, संस्कृताध्ययनाध्यापनदुरवस्थायाम् दूरी-
करणाय भारतवर्षीयविविधविदुषा समुचिताध्यापनपद्धतिविषयऽभिमतान्य-
मिकाङ्क्षता मया नानाप्रयोगशमीशामूलिका 'संस्कृताध्यापनप्रभावलिः'
वर्षपट्काग्रागुपनिब्रद्धा, या भिन्नप्रान्तस्थाना विदुषा शतकपञ्चकस्य सविधे
प्रत्युत्तरप्राप्तये सप्रभयाम्पर्यन्तापुरस्सर प्रेषिता, संस्कृतशत्रिकासु च प्रका-
शिताऽऽसीत् । तदानीं गीर्वाणवाम्बद्धादराणां विदुषा त्रयोदशभिः संस्कृत
भाषया, अष्टभिर्महाराष्ट्रभाषया, त्रिभिश्चाङ्गलभाषयेति केवल चतुर्विंश-
तिसङ्ख्याकैर्हस्तलेखरूपेण सानुग्रहमुचराणि प्रेरितानि मत्सविधे । संस्कृतो-
चराणि प्रेषयतां विदुषामेकः समुक्तप्रान्तीयः, एको गुर्जरदेशीयः, द्वौ मद्र-
विभागस्थौ, नव च महाराष्ट्रियाः सन्ति । उपरितनविदुषा प्रतिप्रश्न

विविधोत्तराणि संस्कृताध्यापनपद्धतिजिज्ञासुना सम्यग्बोधाय समुत्कृष्टपद्धतिग-
वेषणायै च मात्प्रभे. साक 'बेळगाव'नगरस्थाया 'मधुरवाण्या' अयोध्यास्थ-
साक्षाद्वि- 'संस्कृते' च प्रकाशितपूर्वाण्येव । सत्यवसरे सकलान्यपि
प्राप्त्युत्तराणि ग्रन्थरूपेण प्रयुक्तया प्रकाश्येत्तरेव ।

संस्कृतभाषाजिज्ञासुनामाङ्गविद्यालयच्छात्राणामध्यापने ये विवादाः
प्रभाः समुद्भवन्ति तानुद्दिश्य मुद्रितपूर्वबोधे 'संस्कृताध्यापनप्रभावलिङ्गः'
संस्कृतानुरागिणा समीक्षायै सम्यग्निर्णयाय चात्र पुनरपि प्रकाश्यते । अन्य-
श्चेय प्रभाधरितिरत्रयप्रबन्धोपन्यासरूपैव, यतस्तदन्तर्गतानां केषाञ्चित्प्रश्नानां
प्राप्त्युत्तराण्यपि लभ्येरन्नप्रोक्त्यापितेषु प्रश्नेषु । अथस्तथा प्रभाधरितिरन्यान्नि-
विश्रुतः प्राप्त्युत्तरहेतुनाय प्रेरयेत्, संस्कृतानुशीलनविषये शुक्लाशुक्लनिर्णायको
विविधप्रश्नप्रगतो मदीयविमर्शश्च सरससरलाध्यापनरीतिगवेषणायोपयुक्ततरो
विशुद्धमनसम्मतश्च मयेदिति बलवदाज्ञास्यते ।

सामान्यप्रश्नाः ।

१ (अ) बालानां कृते वा संस्कृताध्यापनपद्धतिः पुरातनकाल-
दारम्याय वावद् गीर्वाणभाषापण्डितैः समाभिता समाभीयते च, तस्या
स्वरूप कीदृक्, किं च तद्वत्तविषयाणामानुपूर्व्यम् ।

(आ) उदीच्यभारतीयानां दक्षिणात्यानां च पद्धतयोः के भेदसाम्ये ।

(इ) गीर्वाणभाषापण्डितानामध्यापनप्रणाल्यां के गुणा दोषा वा ।
या प्रणाल्याङ्गुलवाटशालास्वतंत्रित्यमाणा चेत् किं परिवर्तनमिष्यते ।

२ निदिश्य गतानां डॉ. भाण्डारकरमहोदयानां संस्कृताध्यापनपरिपाटी
बालानां मुखबोधाय किमन्मात्र गुणावहा ।

३ इदानीं पाश्चात्यदेशेषु वैधेदध्यापकेः संस्कृततुल्यानां 'मीक-
लैटिन्' इत्येतासां प्रविष्टप्रचारभाषाणामध्यापने तो सामेव भाषामाभित्य
सवादपद्धति प्रमुच्यते । तस्या कस्या अपि भाषाया अप्ययनाध्यापनविषये
तदधिष्ठानभूतानि यानिचिद् व्यापकतत्त्वानि समवलम्ब्यमानानि वर्तन्ते इति
सन्देह्य तैस्तानि बालमनोविज्ञानानुसारेण (Child psychology)
समुद्भावितानि सट्टलीकृतानि च । येषां तत्त्वानां तस्याः सवादपद्धत्या
(Conversational method) संस्कृताध्यापने कियानयो मासः ।

४ आङ्ग्लतृतीयभेगीतः संस्कृतभाष्यनारम्भे कियमाणे कः प्रत्यवायः ।
तथा कृते उपक्रमाध्यापनं कया रीत्या कार्यम् ।।

व्याकरणम् ।

५ (अ) किं भाषामुखेन व्याकरणं पाठनीयमुत व्याकरणमुखेन
भाषा ! कस्मात् कारणाच्च ।।

(आ) सामान्यच्छात्राणां संस्कृतवाङ्मयप्रवेशाय कियमात्रं व्याकरण-
ज्ञानमपेक्ष्यते, के व्याकरणविभागाध्याप्यवश्यकः ।।

(इ) शैक्ष्योपयोगदृष्ट्या व्याकरणविभागानामध्यापने कोऽनुक्रमः
समीचीनः स्यात् ।।

(ई) शब्दरूपावलिसमासचक्रयोः प्रस्तावः कदा कार्यः ।।

(उ) अध्यापकेन सुकोमलमतिमिदछात्रैः किं व्याकरणनियमानुरोधेन
रूपसिद्धिः कारयितव्या, तैः पुस्तकस्थानि सिद्धरूपाण्येव कण्ठे करणीयानि वा ।।

(ऊ) संस्कृतभाष्यनय मातृभाषाव्याकरणज्ञानस्य कियःपेक्षा ।।

अनुवादः ।

६ (अ) अपि 'मातृभाषयानुवाद' इति संस्कृतभाषाध्यापनस्यैकमेव
साधनम् । अन्यान्यपि साधनानि सुभेत्तानि तानि ।।

(आ) संस्कृतस्य मातृभाषयानुवादः केषु केषु स्थलेषु हितमावहेत् ।।

(इ) मातृभाषयानुवादस्य का पद्धतिः भवती, संस्कृतशब्दानुसारिणी
मातृभाषासंस्कृतसारिणी वा । उभयोरप्युपयोगो यथासम्भवं कुत्र कथं
वेष्टः ।।

(ई) मातृभाषाया आङ्ग्लभाषाया वा संस्कृतेऽनुवादः सामान्य-
च्छात्राणां कियत्परिमाणेनोपकारकः । उपकारकः स्याच्चेत्त आङ्ग्लविद्यालयेषु
कतमस्या अपेक्षामारब्धव्यः कया रीत्या चाध्यापयितव्यः ।।

वाङ्मयाभ्यासः ।

७ (अ) उपक्रमावस्थायां किंस्वरूपं वाङ्मयं छात्रैरभ्यसनीयम्, किं
विच्छिद्यवाक्यानि (Disconnected sentences) उत कथासंवाद-
वर्णनात्मकाः संलिष्टपरिच्छेदाः (Connected passages) । किमर्थं च ।।

(आ) संस्कृतवाङ्मय केन मापासाधनेन (Medium) अध्यापयितव्यम्, संस्कृतभाषया मातृभाषया वा ?

(इ) वाङ्मयाध्यापनेऽध्यापकेन (१) प्रश्नप्रणाली (Questioning), (२) अनुवादप्रणाली (Translation), (३) कथनप्रणाली (Telling) चेत्येताः कुत्र कथं वा प्रयोज्याः ? प्रश्नकथनार्थविवरणानि कतरया भाषया कार्याणि, मातृभाषया संस्कृतभाषया वा ? किमर्थं च ? उभयभाषोपयोगः कर्तव्यश्चेत्कुत्र संस्कृतं प्रयोज्यं कुत्र च मातृभाषा ?

(ई) कथाकाव्यसंवादवर्णनादीनामध्यापनं प्रत्येक कथा विभिन्नपरिपाठ्या कार्यम् ?

(उ) वाङ्मयाध्यापने प्रायः कः कस्योऽनुसर्तव्योऽध्यापकेन, कथां दृष्ट्वा च ?

(ऊ) गीर्वाणवाङ्मयगतः पर्यायशब्दाः (Synonyms), भिन्नार्थशब्दाः (Homonyms), वाक्यप्रदायाश्च (Idioms) कथा पद्धत्याप्येतव्याः ? अमरकोशप्रस्तावः कदा कथं च कार्यः ?

पाठ्यपुस्तकानि ।

८ (अ) बालानां मुखबोधाय समीचीनानि संस्कृतपाठ्यपुस्तकानि कृच्छ्रेणैव सन्त्यन्ते । नूतनेषु विरचितव्येषु कानि तत्त्वानि लेखकैरात्मनः पुरः संस्थाप्यानि । पुस्तकगतपाठानां क्रमविषये स्थूलतया किं तत्त्वमाश्रयणीयम् ?

(आ) बालानां पाठ्यपुस्तकेषु कीदृशी भाषा के च विषया उपयोक्तव्याः ? अभिज्ञातभाषायाः (Classical language) प्रस्तावस्तेषु कियन्मात्रं शक्यः ? अभिज्ञातग्रन्थानामभ्यासः कतमस्या भेष्या कतमे यस्यसि वा साध्यः ?

(इ) संस्कृतवाङ्मयस्थाः कथाकाव्यनाटकादयो विविधप्रकारा बालानां पाठ्यपुस्तकेषु भेष्यन्तुरोधेन यथाक्रमं कथं सन्निवेश्याः ?

(ई) पाठ्यपुस्तकेषु व्याकरणविभागाः कथं सविभाग्याः कथा रीत्या च लेखनीयाः ?

(उ) आदर्शभाषायां सूत्राभ्यासादभ्यः पाठ्यपुस्तकेभ्योऽतिरिक्तानि पालोचितानि बहूनि स्थूलवाचनपुस्तकानि (Books for Rapid Reading) सन्त्यन्ते। तादृशेषु संस्कृतभाषायां लेखितव्येषु कानि तत्त्वानि लेखकैरनुसर्तव्यानि ?

सहकीर्णप्रश्नाः ।

१ 'अल्पाभ्यासं क्षेमकरं' इति न्यायात् कथावर्णनपत्रादिपरिच्छेदरूपेण प्रबन्धलेखन छात्राणां कियद्विधायकं भवेत् ? अयं विषय आङ्ग्लविद्यालय शिक्षाप्रणाल्योः कथं सन्निवेश्य कथा रीत्या चाध्याप्यः ? ।

१० आङ्ग्लभाषाकरणयोः के मागः कण्ठस्था करणीया अकरणीया वा ? पाणिनीयसूत्राणामध्ययनं यथाप्रसङ्गमाङ्ग्लपाठशालासु कियमात्रं साध्यम् ? ।

११ आङ्ग्लविद्यालयेषु संस्कृतभाषायाः पाठ्यक्रमनिर्धारणे (Curriculum construction) का दृष्टिः समवलम्बनीया ? केषु विभागेषु च पाठ्यक्रमपरिवर्तनमिष्टम् ? ।

१२ लौकिककार्येषु संस्कृतज्ञानां संस्कृतवाक्यव्यवहारः सुसाध्योऽनु साध्यो वा ? अन्तःसाध्यत्वेन कारणेन ? सुसाध्यश्चेत् कैस्पादैः ? ।

१३ आङ्ग्लमहाविद्यालयेषु प्रधानत्वेन संस्कृतमधीत्यापि विश्वविद्यालयोपाधिधारिणोऽध्यापका अध्यापनेऽन्यत्र वा संस्कृतभाषया सौकर्येण सभाषणादिव्यवहारं कर्तुं न वारयन्ति । तेषामध्यापने संस्कृतभाषाव्यवहार इष्टोऽनिष्टो वा ? इष्टश्चेदध्यापकैर्भाषाव्यवहारनैपुण्यं कथं सम्पाद्यम् ? ।

१४ संस्कृतशिक्षकाणां संस्कृतवाक्यव्यवहारक्षमत्वाय महाविद्यालयेन संस्कृतपाठ्यक्रमे किं परिवर्तनमिष्यतः ? ।

— — —

संस्कृताध्ययनदुरवस्था तद्दूरीकरणोपायाश्च ।

कतिपयवत्सरेभ्यः प्राग्भारतवर्षस्य नानादिग्भागेषु प्राचुर्येण समुपलभ्यन्त गीर्वाणभाषाप्रवीणा पण्डितप्रकाण्डा ये मुञ्चोद्यमचक्रया गीर्वाणवाण्याः सलपन्त भोजमुखमुत्पादयन्ति स्म । नानाशास्त्रपारावारीणानां तेषां तेषां पूर्वतनपण्डितप्रवराणां गीर्वाणवाग्विलासः स्मारः स्मारमद्यापि मुखदो

लामप्यारोहति चेत्तः । प्राकालीना परिपाटी त्विय यदाश्लिषास्याः पण्डिता उदीच्यभारत गत्वा तत्रात्मनोऽगाधपाण्डित्येन प्रथितयशसः सञ्जाताः । स्वकीयसुरसरस्वतीनैषुष्येन प्रगाढशास्त्रावगाहनेन च वाराणसीमद्याप्यलङ्कु-
र्वाणाः सन्ति दक्षिणास्याः पण्डितप्रवरा इति महदौरवास्यदम् । दक्षिणभारते स्वधुना का दुर्गेतिदंष्ट्रिसरणिमायाति ? अत्र न केवल हीनत्वमापन्नाऽस्मदीया निसर्गमधुरा देवभारती, अपितु केचनाधुनिकरण्डितमन्याः प्ररूपन्ति यद्
“ इय देववाक् पञ्चत्वं गता । आधुनिकमापाविचाराणामपेक्षया सा न्यूनतमा, निम्नतमा च । किं प्रयोजनमस्मदीयमेतादृशमापय ? ” इति । एतत्प्रल-
पितध्वनेन दूयेत कस्यापि गीर्वाणवागनुरागिणश्चेत् । सौभाग्यस्याय विषयो यदेतस्मिन्नप्यननुकूले काले कैश्चिद्दुर्गुल्मिण्यैः पण्डितैरुपाधयि दक्षिणभारते गीर्वाणभाषागतविविधशास्त्राणां पठनपाठनयोः परम्पराऽनादम्बरपूर्वकमवि-
च्छिन्नत्वेन प्रचालिता । किन्तु सुरसरस्वतीधेवधिरूपास्ते ते प्राचीनपण्डिताः प्रायः प्रतिदिन कालव्ययमुपयान्ति, ये च विरलत्वेनोपलभ्यमानास्ते वयसश्चरम भाग प्राप्ता इति हेतोः संस्कृताध्ययनपरम्परा छिन्नप्राया सवृत्तेत्यहो दीर्घाग्य विपुषबाण्याः । एतत्कारणभेगिष्यादेवेव सुरभारती मुमुर्षु वमापन्ता, एषा च तस्या दुरवस्था “ अहो कष्ट सापि प्रतिदिनमधोऽधः प्रयिचति ” इति मर्तुंहरिवचनं स्मारयति । अद्यत्वं आङ्ग्लभाषाध्ययनस्यापरिहार्यपेक्षा वर्तत इति विवादातीतमेव । किन्तु संस्कृतमास्त्याः समुचिताध्ययनेनानि लम्बाव-
कायेन भाष्य, यतो भारतीयसंस्कृतेः परिज्ञानं संस्कृतमापासमुद्धारादिष्ठितमेव ।

उदीच्यभारते संस्कृताध्ययनविषये वाचान्समादरो दृश्यते न तावान्मोक्षमयीविभागि । उदीच्यभारत प्रतिमण्डल संस्कृतपरीक्षासमितिभिः प्राच्यशास्त्रप्रावीण्यलब्धये विविधपरीक्षा विहिता सन्ति । निर्धनत्वादाङ्ग्ल-
भाषामप्येदुमक्षमाः पादोनलक्षसहस्र्याकादशत्राः प्रतिवर्षमेताः परीक्षाः समुत्तरन्ति । किन्तुतादृशे संस्कृताध्ययने छात्राणां न समधिक प्रलोभन दृश्यते, वाचस्पतीजीर्णानां राजशासनद्वारा जीविकोपाया नोपकल्पिताः स्युः । आङ्ग्लोपपारिभिर्भावती वृत्तिर्लभ्यते तावत्पि संस्कृतपण्डितैर्नाधिगम्यत इति मरदितादृशानम् । उदीच्यभारते गीर्वाणभाषामिदृशपर्यमन्येऽपि विविधोपायाभिन्व्यन्ते । तत्र संस्कृतमात्रमात्रव्यवहारकरणैः पण्डितप्रवरेः

सुरसरस्वतीसवर्धनोपायभूतानि समेलनानि विधीयन्ते विविधा नियतकालिक-
पत्रिकाश्च प्रकाश्यन्ते । केचिदमन्दोत्साहाः पण्डिता गीर्वाणभाषाया राष्ट्र-
भाषात्वमापादयितुमपि प्रयत्नन्ते, येषां समुद्यमं क्षाराम्बुधेमधुविन्दुनिपातनेन
माधुर्योपादनमिवासुकरं मन्यमानाः केचिदन्येऽपि सन्ति ।

मोहमयीविभागे न त्वेतादृशी स्थितिः । अत्र संस्कृतपाठशालानां
संस्कृतपरीक्षाणां च वैख्यादाङ्गलपाठशालामहाविद्यालयेषु गैर्वाण्या यज्ज्ञा-
नमधिगम्यते तत्तु गाघोदककल्प, यतः संस्कृतविषयः प्रायः आङ्गलमहा-
विद्यालयेष्वाङ्गलभाषाद्वारेवाधीयतेऽध्याप्यते च । संस्कृतमधिकृत्य विश्व-
विद्यालयपरीक्षास्वाङ्गलभाषाया प्रभाः पृच्छन्ते, तेषां प्रत्युत्तराणि चाङ्गल-
भाषयैव प्रायो लिख्यन्ते छात्रैः । संस्कृतानुवादार्थं परीक्षासु दीयमान
आङ्गलभाषापरिच्छेदो विरलैरेवानूयते संस्कृते । विश्वविद्यालयपरीक्षासु
संस्कृतप्रबन्धलेखनविषयकाणां प्रश्नानामत्यन्ताभाव एव । संस्कृतनैपुण्यदर्शकं
विश्वविद्यालयोपाधिं लभमानानां छात्राणां स्तोकाशेनापि पाणिनीयपरिभाषा-
परिचयो न भवति । कैश्चिच्छात्रैः पाठ्यत्वेन निर्दिष्टाः संस्कृतमूलग्रन्था
अपि नाभ्यस्यन्ते, किमुत तत्सम्बन्धिनः संस्कृतटीकाग्रन्थाः । संस्कृतमूल-
ग्रन्थाध्ययनं विनाऽऽङ्गलभाषानिष्ठानां ग्रन्थानुवाददिप्पण्यादीनां वाचन-
मात्रेण ते सम्यक्तयोत्तीर्णा भवन्ति । येषां चाङ्गलभाषायां प्रावीण्य स्यात्त
एव संस्कृतपरीक्षासु समधिकगुणोऽस्लधुमीयते । संस्कृतवर्णोच्चारणमज्ञानात्
एतादृशाश्छात्राः संस्कृतगद्यपद्यपरिच्छेदान् समीचीनतया प्रोक्षेर्वाचयितुं न
प्रभवन्ति, यतस्तेषां सुविशदवर्णोच्चारणपूर्वको वाचनान्भ्यासः । आङ्गलपाठ-
शालामहाविद्यालयेषु कदाचिदेव भवति । एतादृश्या पद्धत्या संस्कृतनै-
पुण्योपाधिं लभमाना जना यदाऽऽङ्गलपाठशालासु गीर्वाणभाषाशिक्षकपदे
नियुज्यन्ते तदा तेषामध्यापने कियती रतिः को वा गुणः स्यात् ? सम्य-
ङ्ज्ञानापेक्षयाऽ-घपरम्परान्वायेन यया कयाप्यध्यापनरीत्या छात्राणां परीक्षा
समुत्तरणमेवादिमं प्रयोजनमेतेषां शिक्षकाणाम् ।

प्रत्याङ्गलविद्यालय संस्कृताध्यापकपदे प्राचीनपण्डितो नियोक्तव्य
इत्यासीत्पूर्वं राजशासनम् । मातृभाषया गीर्वाणभाषया वाऽध्यापयितुं क्षमा
अप्येते शास्त्रिप्रवरा आङ्गलभाषाशानाभावाच्चद्रापागत भाण्डारकरमहो-

दयविरचितसंस्कृतशास्त्राण्युक्तकद्वयं पाठयितुमशक्ताः । छात्रैः परीक्षाप्रश्नोत्तराणि त्वाङ्गमापाया छेदितव्यानीति नियमछद्मावात्याचीनपण्डिताननुपयुक्तान्मन्वाना आङ्ग्लोपपदधारिणः शिक्षकाः शास्त्रिणा विषयेऽनादरभावमभवन् । आङ्ग्लभाषागतसंस्कृतपाठ्याण्युक्तकद्वयमध्यापयितुमीदृशङ्गमापाध्ययनं शास्त्रिणामवश्यकरीयत्वेनापठितमित्यासीद् व्युत्क्रमः संस्कृताध्यापनविषये । संस्कृताध्यापने शास्त्रिप्रचाराणामपेक्षयाऽऽङ्ग्लोपपदधारिणोऽध्यापकानुपयुक्ततराणीक्षमाणेमाण्डारकरमहोदयैः प्रथमपाठ्यपुस्तकस्थे प्रस्तावे लिखितं यत् “ Sanskrit would be considerably more easy than it is, if there were men educated in our English Colleges to teach it. ”—अथ यथेतद्वस्तुकामा यन्माण्डारकरमहोदयदशा सन्तु नाम केऽपि दोषाः शास्त्रिणामध्यापने । किन्तु तेषां गीर्वाणभाषाज्ञानेन साकमाङ्ग्लोपपदधारिणा सानुवृत्तज्ञानं न माप्रयापि तुलामर्हति । उपरितनमतमनुवृत्त्यैव सम्प्रति शास्त्रिण आङ्ग्लविद्यालयेषु कश्चित्कत्वेनाध्यापकपदे नियुज्यन्ते, ये च नियुक्तपूर्वास्तेऽप्यचिरादेव विभ्रान्तिवृत्तिभावो भविष्यति । अयुना ॥ मातृभाषायामनूदितयोरपि माण्डारकरकृतपुस्तकयोराङ्ग्लोपपदधारिणामध्यापकानां च संस्कृतानुरागोत्पादने विरागुभवसिद्धमकिञ्चित्करत्वमेव प्रत्यक्षीक्रियते ।

वाराणसीविहारकलिकातालवपुरमद्रादिविभागेषु यथा प्राच्यशास्त्र-
नेपुण्यसम्पादनार्थं विश्वविद्यालयद्वारा राजशासनद्वारा च विविधपरीक्षाः
परिकल्पिताः संस्कृतमहाविद्यालया वा प्रतिष्ठापितास्तथा मोदमयीविभागे
तदर्थं न केऽप्युपादायिन्तिताः । चिन्तिताः स्युश्चेत्तं दक्षिणाणां मनोरथा इव
विफलता गताः । किमिदमौदासीन्यं मन्दादरो वा मोदमयीविभागस्थानां
गीर्वाणवाणीविषये । महदेतत्तौभाग्यं यत्पुण्यपत्रने “ वेदशास्त्रोत्तेजकसमा
‘वेगुमामे’ च मधुरवागीरविज्ञासञ्चालनमित्येते गीर्वाणभाषासमुत्कर्षोपायभूताः
केचित्समुद्यमाः प्रचलिताः सन्ति । किन्तु समुचितभयं विना ते कथं
मुफलतामावहेयुः । गीर्वाणभाषा प्राच्यविद्या या निमिचीकृत्याङ्ग्लभाषा-
मुपेनैव प्रस्तुताः प्रयत्नास्तु कियन्मार्थं गीर्वाणभाषापरिष्कारका इत्ययं विषयो
विदेरेव निर्णयः ।

प्राचीनग्रन्थार्थं प्रतिपादयन्ति, ऐतिह्याचारविधीना किं रहस्यं कथयन्ती-
त्येतदपि गीर्वाणभाषाध्यापकेन संद्रष्टव्यम् । एतच्च ज्ञानं यथा शिक्षाणां श्रुति-
विषयं दृष्टिविषयं च सुगमतयाऽऽगच्छेत्तथा तेन प्रयतनीयम् । एवमेव पूर्वा-
चारविचारणामाधुनिकाचारविचाराणां च सम्बन्धच्छात्राणां मतिं शौक्येणा-
धिरोक्ष्यति । भारतीयाचारधर्मस्य सम्यग्बोधनायाध्यापकेन छात्रेभ्यः
प्राचीनैतिह्यान्यपि यथावसरं कथनीयानि । काव्यविवरणसमकालमेव
यथासम्भवं कविचरितानि कथयितव्यानि । कदाचित्काव्यनाटकानां
सारग्राहिणी समीक्षापि कार्या । सा यथा-काव्यनिर्माणकाले किं कवेर्मन-
सोऽधिष्ठानं, के के गुणाश्च तस्य तस्य कवेः प्रतिभाविशेषं प्रदर्शयन्तीत्येतेषां
विषयाणां सम्यगालोचनमपि प्रत्येकमध्यापकेन यथाप्रसङ्गमनुष्ठेयम् ।
प्रौढच्छात्राध्यापने न वाक्यानां श्लोकानां वा वाच्यार्थमात्रज्ञापनं पर्याप्तं
भविष्यति, किन्तु शब्दान्तर्हितो यः कोऽप्यपूर्वो व्यञ्जनारूपोऽर्थस्तं रुच्या
स्थयमेव प्रथममात्वाद्य पुनः स शिक्ष्याणां पुरतः सकौशलमाविष्कार्यः ।
यद्येतत्सकलमप्यध्यापकस्य कर्तव्यत्वेनापतति तर्हि तेन यथानिर्देशं पूर्वसूरि-
ग्रन्थानधीत्य ते तेऽध्यापकगुणाः सम्पादनीया एव ।

नाटकवाचने शिक्षकेण विशिष्टपदवाक्यप्रयोगाः सवादप्रकारा वाक्यप्रचा-
राश्च सविशेषमभ्यसनीया येन तदानीन्तनानां सवादरीतिं विशाय स्वीये
सम्भाषणे लेखने वा नाटकस्थानि सुकृष्टपदानि सामीचीन्येन प्रयोक्तुं स
प्रभविष्यति । एषा ग्रन्थाध्ययननिरतिरध्यापनकालेऽविरतस्यन्दिन्या मधुर-
भाषया परिणमेत्कलदायिनी च भवेच्छात्राणामित्यत्र नास्ति सशयलेशावकाशः ।
यावन्मात्रमध्यापकः पूर्वसूरिग्रन्थाध्ययननिरतः स्यात्तावन्मात्रं तस्य वाक्यपाठवं
प्रागल्भ्यमुपागत्य छात्राणां संस्कृताध्ययने रतिं जनयिष्यति । अभ्यासेनै-
वैतत्सर्वं सुकरं भवति । ‘स्थाध्यायप्रवचनाभ्यां न प्रमदितव्यम्’ इत्युप-
निषद्बचनमध्यापकैः सततमभ्यसनीयैर्भाष्यमित्यस्मत्सिद्धान्तमुपोद्बल्यति ।

अन्यदपि किञ्चिद्वक्तव्यमत्र यद्गीर्वाणभाषाध्यापिनः प्रायो विविक्त-
सेविनो मितभाषिणश्च दृश्यन्ते । विशेषतोऽभिषेकमत्र यत् “प्रायः समान-
विद्याः परस्परयशःपुरोभागाः” इति कालिदासोक्तेर्निर्दर्शनभूता आत्मानमेव
कृतार्थं मन्यमानाः केचन प्राच्यपण्डिताः सरसग्रन्थविरचनमतिं विहाय यत्र
कुत्राप्यन्येषामधरोत्तरव्यक्तावेव स्वरुचिमाविष्कुर्वन्ति । महदेतच्चित्रं यत्साध्याः

परस्परकुत्सापरितुष्टाश्चेमे परेषा वैदुष्यविषयेऽकारणमेव कृपणमतित्वं प्रकटयन्ति, तेषामघ.पातनायापि यथा कस्यचित्प्रयत्नन्ते च । अधुनातनकालनिदानेन कृशीभूतायाः संस्कृतवाक्छोटस्विन्यामिव प्रवृत्तिर्न कमपि गुणभावति, प्रत्युतात्मनाशायैव कल्पते । अतः सर्वैः संस्कृतानुरागिभिः 'सहतिः कार्यसाधिका' इति वचनं संस्कृत्य स्वदोषपरिमार्जनाय पत्रत्रिसञ्चारन्यायेन शीर्षाणवाकप्रसाराय च प्रयतितव्यम् । तैः प्रतिनगरं संस्कृतसाहित्यसभाः संस्थापयितव्याः, यासु कमपि रुचिरविषयमधिकृत्य संस्कृतव्याख्याभानि सविधेयानि, रम्याः संस्कृतकथाः कथनीयाः, संस्कृतनाटकस्थाः समुत्कृष्टप्रवेशाश्च नाटयितव्याः । तादृशीषु समासु च्छात्राणामप्यध्यापकैः सार्धं सविभागोऽस्तु येनाप्यापकानामप्यासनपाठश्च शुद्धिं प्राप्स्यति च्छात्राणामपि संस्कृताध्ययने समुचितरुचिरव्यवस्थे च ॥

प्राच्यप्रतीच्यशिक्षापद्धतिसमीक्षा ।

भारताभ्युदयसाधिका का शिक्षापद्धतिर्भवेदित्यत्र विषये बहवः पाश्चात्यविद्याविद्वन्प्रमाणसाधित्तनचक्षुरा जना विविधोपायाधित्तयन्ति । किन्तु यस्यां भाषामञ्जराया भारतीयसंस्कृतिरत्नाम्बन्तर्हितानि तस्या शीर्षाणवाप्या मृतत्वहेयत्वे प्रमाणीकृत्य पाश्चात्यैकविद्याप्रसारमेव परमोद्देशोपायं मन्यमाना इमे जनास्तरोर्मूलं परिहृत्य शास्त्रा जलेन सिञ्चन्ति, स्वरितरो विस्मृत्यान्वेषां कृतकपुलकं परिगृह्णन्ति, प्रवृत्तिं परित्यज्य वा विवृतिमुररीकृवंन्तीत्युक्तिर्न प्रायोऽष्टमश्रममावहेत् । विशतशुरभारतीयगौरवेषु सन्ततं च सुरवागप्ययनसंसक्तचेत.सु संस्वरि केषुचित्पाश्चात्यरगिद्वेषेषु, प्रतीच्यविद्वैकशरणाः केचन भारतीयविद्वांसो मेकॉलेमहोदयोद्रीर्गानि मायिकवचासि भ्रष्टाणाः प्राच्यविद्यापरिवादरताश्च परिहृष्यन्त इत्यहो कालत्रैपरि.यम् । एतस्मिन्नपि व्यसने केचन नयनगोचरीभवन्ति विरह्याः संस्कृतशब्दिताः, ये वैदुष्यविभू-

पिता अपि विनीतवेषाः, सरस्वतीनिकेतनायमाना अपि त्रिजगुणप्रख्यापने मूकाः, विविधशास्त्राध्ययने कृतभूरिपरिश्रमा अप्यलब्धपर्याप्तधनाः, अधना अपि मानधनाः, पाश्चात्यैकपक्षपातिभिश्च तृणाय मन्यमानाः सन्ति ।

सन्तु नाम केऽपि दोषाः संस्कृतविदुषाम् । पदपदार्थव्याख्यानपुरस्सरं पाङ्क्तग्रन्थविवेचने तेषामप्रतिमैव प्रतिमा विद्योतत इत्यत्र नास्ति सन्देहलघोऽपि । प्राच्यानामध्ययनाध्यापनपद्धतिर्बहुशो मुत्ताधिष्ठिता, न केवल ग्रन्थाधिष्ठिता । तेषां न तथा पञ्चव्याहिरिपाण्डित्ये समादरो, यथा विद्यते मूलप्राहिपाण्डित्ये, येन ते ग्रन्थगत प्रधानविषय यथायथ प्रवक्तुं पारयन्ति । एतैव प्राच्यविद्वद्गुणसम्पदतन्निद्रतेन मनसा परिरक्षणीयेति सुतरामावश्यकम् ।

नात्रास्मास्तु प्राच्यपण्डितगुणैकपक्षपातित्वं स्वदोषनिगूहनपरत्वं वाऽध्यारोपयन्तु मनीषिणः । प्राच्यगुणेष्विव प्रतीच्यगुणेष्वपि वयं बद्धादराः । यथा पाश्चात्यपण्डिताः संस्कृतग्रन्थाध्ययने सारप्राहिणीं विचिकित्सापद्धतिं समवलम्ब्य स्थलकालेतिवृत्तादिविमर्शपूर्वकं गवेषणापूर्णान् सिद्धान्तानुप-
पादयितुमीशते, न तथा पौरस्त्यपण्डिताः । प्राच्यविद्वांसो विश्लेषणपद्धति-
माभित्य काव्यगतश्लोकानामेकैकशो रसभावालङ्कारविवरणे मतिप्रकर्षमावि-
ष्कुर्वन्ति । पाश्चात्यरसज्ञास्त्वन्वाटशीमेव काव्यसमीक्षापद्धतिं प्रकटयन्ति ।
संश्लेषणपद्धत्या तस्य तस्य कवेः काव्यजातमालोच्य शब्दान्तर्हिता विविध-
प्रवृत्तीः उपरीक्ष्य च तस्य तस्य मनसो मूलाधिष्ठानं सङ्कलनेनाभिव्यङ्क्तुं
काव्यरसमात्वादयितुं च ते क्षमाः । दर्शनशास्त्रेषु तौलनिकीमैतिहासिकी च
पद्धतिमङ्गीकृत्य कल्पमतयः सन्तोऽपि ते विभिन्नसंस्कृतिषाधर्म्यं तत्त-
त्सिद्धान्ततुल्यत्वं च प्रदर्शयितुं प्रयतन्ते । संस्कृतानुशीलनमूलकं नूतनं
भाषाशास्त्रं समुद्भाव्य तद्वलेन वेदवाङ्मयार्थनिर्धारणे कृतसमुद्यमाः
पाश्चात्याः प्रसन्नन्तोऽपि प्रशंसाभाजदं स्तुभु । अद्यत्वे तु ‘स्थाणुरयं भार-
हारः किलाभूदधीत्य वेदं न विजानाति योऽयं’ इत्युक्तिं सार्थतां नयतां
वैदिकधर्मानुयायिना वर्धत एव वेदार्थविषयेऽज्ञानविलसितम् । अधुना भार-
तीयपण्डितानां मतिर्वेदाङ्गानामेकदेशमात्राध्ययने पर्यवसिता । दरीदृश्यते, न
तु साक्षाद्वेदाध्ययने । विरला एव तादृशा अनेकशास्त्रजलपूतमानसाः पद-
वाक्यप्रमाणज्ञा विद्वद्भिरैवा यादृशाः पूर्वं प्राचुर्येणाध्ययन्त । वर्तमान-

शतान्या मारते प्रायः पदज्ञापकव्याकरणैकशास्त्रस्य, वाक्यज्ञापकमीमांसक-
शास्त्रस्य प्रमाणज्ञापकन्यायशास्त्रमात्रस्य वाऽध्ययने यापितवदुवत्तराः पण्डिताः
समजायन्त । पौरुष्यविद्वांसश्च मूलग्रन्थविवेचने निपुणतमाः सन्तोऽपि
ग्रन्थसम्बन्धिनः स्थलकालेतिवृत्ताद्यानुपद्विकविषयात्र जानन्ति, न वा तत्र
समवदधते । तेऽभिप्रयन्ति यद् “नैतादृशैर्विषयैरस्मदीय प्रयोजनम् ।
एतदन्वेषणं नूनं काकदन्तमवेपणमेव जलताडनप्रकारो वा । पुष्परसपान
परित्यज्य किमेतया सुसुमदलपरिगणनया” इति । पक्षेकामलम्बिनी नैषा
प्राच्यपण्डितोक्तिरुपादेयतामर्हतीति सुस्यक्तमेव । अतो दृष्टिचङ्कोच दूरी-
कूर्वाणा विततालोक विदधाना च प्रतीच्यानामध्ययनाध्यापनपद्धतिः
पौरुष्यपण्डितैरवश्यमभ्युपगन्तव्या ।

* एतस्य . तु प्रतीच्यपद्धतिविज्ञानस्याऽऽङ्गलभाषादिगतग्रन्थनिष्ठत्वात्
तत्पद्धतिपरिचयस्तत्तद्भाषाज्ञानमपेक्षते । विभिन्नभाषाविगतस्य पुनः कति-
पयजनानामेव सुकरत्वात् तत्तद्भाषानभिज्ञाना कृते विविधभाषाकुशलैस्त-
त्पद्धतिविद्भिः संस्कृतेन मातृभाषया वा तादृशग्रन्थविरचने मतिः कार्या,
येन संस्कृतादिवाङ्मयमपि परमा सतीतिमियात् । इदं स्वभाषाधेयं यन्मूल-
ग्रन्थाध्ययनादृते पद्धतिप्रयोगविज्ञानमात्रमकिञ्चिन्करमेव । सत्ययते हि
मोक्षस्य मूलग्रन्थाध्ययनविहीनस्य पद्धतिविज्ञानमात्रस्य पाश्चात्त्यसम्प्रदायिषु
विश्वविद्यालयेषु, यत्र संस्कृताध्ययनेऽप्याङ्गलभाषाध्ययनस्य सर्वमूर्धन्यत्वा-
त्संस्कृतमूलग्रन्थानां पाठ्यज्ञानं न यथावदधिगन्तुं पार्यते । पर्याप्तसंस्कृत-
ज्ञानासत्त्वेऽपि पाश्चात्त्यग्रन्थैकशरणास्तत्रत्या मारतीयञ्जानाः पद्धतिविज्ञान-
वशादेव संस्कृतरीक्षाः सम्भवन्मुत्तीर्य प्राच्यविद्बुद्ध्या पण्डितप्रादिपण्डित-
कोटिमाटीकन्त इति नितराद्युपपन्नमेव ।

नात्र केनापि मन्तव्यं यत्कृपणमवितरं यत्रमदिलता वा प्राच्यविदुषा-
मेव व्यपच्छेदिकेति । उपरितनकोटिमवगाहमाना आङ्ग्लोपपदधारिणोऽपि
गाद्यज्ञानवशाद् गीर्वाणराणी शास्त्रिणैरप्याद्यानुरयुक्तान्मन्वाना दृष्टिचङ्कोच
दुराराध्य व च प्रकटयन्तीत्यतः पाश्चात्त्यपद्धतिविज्ञानमेव केवलमालोकं
निरस्तारयतीति भास्तु कस्यापि मिथ्याशङ्कः । यस्मिन् प्राच्यपण्डितानां
प्राचीनसम्प्रदायसंरक्षकमनेकसंशयोच्छेदि परोक्षार्थदशकं च शास्त्रेकाध्ययन-

परत्वं, न पुनः परम्परोऽङ्गेदि प्रत्यक्षार्थमात्रदर्शकं दुराराध्यताजनकं च पाश्चात्यसम्प्रदायानुसारित्वमिति नो मतिः । 'उपयुक्तत्व'—पदेनोद्भरणशक्त्यमेवावबुध्येत चेदिदानीं संस्कृतविद्येवाङ्ग्लविद्यापि कथमनुपयुक्तत्वं न भजेत । तदर्थं क्षपितविपुलघना आङ्ग्लोपाधिधारिणः कति जना पर्याप्तजीविकां लब्धुं प्रभवन्तीत्याङ्ग्लविद्याभिमानिनः प्रष्टव्याः । सत्मादुपयुक्तत्वविषये प्राच्यविद्या प्रतीच्यविद्या चासंशयं मुख्यकस्ततामेधाधिरोहत इत्यस्मदाद्ययः ।

महदेक विषादस्थानं यत्संस्कृतवाङ्मयमधिकृत्य केचन भारतीय-पवित्रता अपि नूतनसिद्धान्तसमन्विताम् स्वीयग्रन्थानाङ्ग्लभाषयैव विरचयन्ति, येन मुरभारती वञ्चितोपोपिता सती मुमुर्षुत्वमापद्यते । अद्यत्वे पद्यपरिपुष्टे संस्कृतवाङ्मये न तावती पद्यप्रणयनस्यावश्यकता प्रतिभाति, यावती सरससरलानां गद्यकाव्यकथानामभिनवसिद्धान्तसमेतानां गद्यप्रबन्धानां च । अतो 'गद्य कवीनां निकरं वदन्ति' इति वचनमनुस्मृत्य तत्तद्वाङ्मयविधानिपुणैः मुरसरस्वतीभेयःसाधने प्रयतितव्यम् । एतद्ग्रन्थविरचनाया-न्याहशा एव पण्डिता अपेक्ष्यन्ते, ये काव्यशास्त्रादीनां प्रगाढानुशीलन-प्रभावात्संस्कृताभिभाषणलेखनवैदग्ध्यं प्रकाशयन्तः पाश्चात्यपद्धतिप्रयोग-पटवोऽपि भविष्यन्ति । एवं प्रतीक्ष्यपण्डितपद्धतिसनायं प्राच्यानां मूलप्रादिपाण्डित्यमनल्पफलाय कल्पेतेत्यत्र नास्ति संशयावकाशः ।

अतो दोषवर्जमुभयविधविद्यागतानां गुणानां परिरक्षणोपायभूतानि कानिचन वस्तुन्यत्र प्रस्तूयन्ते—

१ साहित्यव्याकरणन्यायमीमांसावेदान्तपरमशास्त्राद्युर्वेदादिविषयाणां सम्यगध्ययनाय वाराणसीविहारकालिकास्थानलवपुरमद्रादिविभागेषु यथा-संस्कृतमहाविद्यालया राजशासनानुरोधेन प्रतिष्ठापितपूर्वाः सन्ति, तथा मोहमयीविभागेऽपि राजशासनानुमत्या संस्कृतमहाविद्यालयः प्रतिष्ठापयितव्यः । अत्रार्थशास्त्रराजनीतिशिल्पशास्त्रन्यौतिषसङ्गीताद्युपयुक्तविषया अपि पाठ्यक्रमे सन्निवेश्याः । तौलनिकज्ञानसौकर्यार्थं संस्कृतव्यवहारप्रधानेन शास्त्राध्ययनेन साकं तत्र छात्राणामाङ्ग्लभाषाया अपि ज्ञानं प्रवेशपरीक्षापर्यन्तं वैकल्पिकं भवतु । शास्त्रनैपुण्योपाधिमाधिरस्य वा छात्रैराङ्ग्लभाषाऽप्येतव्या ।

२ प्राश्नात्यविद्यासन्नादनाभे प्रतिप्रान्त प्रतिष्ठापितेषु भारतवर्षीय-विश्वविद्यालयेषु प्राश्नात्यविद्याविभागेन सार्धं प्रकल्पितो विद्यत प्राच्यविद्या-विभागोऽपि (Oriental Faculty) यत्र प्राच्यविद्यानैपुण्यलिप्सुना कृते ' एम्. ओ. एल्. '— परीक्षा शास्त्रिशिरोमण्यादिपरीक्षाश्च तत्तद्विश्वविद्यालय-द्वारेण व्यवस्थापिताः । तथा मोहमयीविश्वविद्यालयसमिन्नापि प्राच्यविद्या-विभाग प्रकल्प्य परीक्षोपक्रमः कार्यः । अत्र परीक्षाप्रश्नोत्तराणि सस्कृतभाषयैव ष्ठात्रैल्लेखनीयानीति विधिर्बिधेयः । सस्कृतविषये ' पीएच्. डी. '—उपाधि-लभार्थं विरचनीयः प्रबन्धः सस्कृतेनैव लेखनीय इत्यपि नियमो गीर्वाण-भाषासमुत्क्रपां विधातव्यः ।

३ मोहमयीविश्वविद्यालयीयसस्कृतपरीक्षास्वाङ्गल्भापैव मूर्धन्यमद भवेत् । प्राच्यविद्याविषये प्राश्नात्यैराङ्गल्भाषाया लिखित बाङ्गमय छानैरवश्य मध्येय, प्राश्नात्याना विचिन्तित्वापूर्णां गवेषणापद्धतिरपि स्वायत्तीकार्या । किन्तु सस्कृतपरीक्षासु ष्ठात्रै. प्रत्यङ्गुत पञ्चाशदङ्कपरिमिताना प्रश्नानामुत्तराणि सस्कृतभाषयैव लेखनीयानि, भयविष्टानि च मातृभाषयाऽऽङ्गल्भाषया वेति वैकल्पिको विधिर्बिधेयः । सस्कृतोपाधिपरीक्षायाः कश्चिदशो मौखिक एव भवेत्तु वर्गोच्चारसस्कृतसलापादिशक्तिपरीक्षार्थम् ।

४ सस्कृतमहाविद्यालयोपाधिशारिणा विदुषा राजशासनद्वारा वीधिकोरापाः परिकल्पनीयाश्चेत् यथापूर्वं प्रत्याङ्गल्भाषाट्याल प्रत्याङ्गल्महा विद्यालय च सस्कृताध्यापकपदे नियोक्तव्याः । अध्यापकपदनियोननापूर्वं सस्कृतपण्डितैरप्यध्यापनमहाविद्यालये न्यमाप्रमत्त्यापनछानैपुण्य सम्पाद-नीयमिति नियमो विधेयः । तेषा मासिकी वृत्तिश्चेत्तरविषयाध्यापकवृत्तेरन्वृता भवेत्तु ।

५ भारतीयसस्कृतिरक्षणे गीर्वाणवाण्या महर्षे समचतुष्य भारतीय नृपैः सम्प्रदायाचार्यैः श्रेष्ठिमिर-यैवां धनैः स्वप्रेरणया पतिनगर सस्कृत पाठशालाः प्रतिष्ठापनीयाः, प्रचलितपूर्वाश्च संरक्षणीयाः । पाठशालाना पर्यवेक्षकपदे राजशासनानुरोधेन नियोक्तव्यः प्राच्यप्रतीच्यविद्यानिपुणः पण्डितो यस्याभिमतानुसारेण राज्यशासकैः पाठशालासञ्चालका. समुचित छात्राध्ययनदानेन परितोषणीयाः । एतासु पाठशालासु प्रायः सस्कृतमहा-विद्यालदोषाधिगन्त. शास्त्रसंरक्षता शिक्षागोऽध्यापकपदे नियोक्तव्याः ।

६ आङ्ग्लमहाविद्यालयपाठ्यक्रमे पर्याप्तव्याकरणज्ञानाय 'पाणि-
नीयपरिभाषापरिचयाय च बी. ए. परीक्षापर्यन्तं द्युत्पत्तिकौमुद्या मध्यकौमुद्याश्च,
पठनपाठनयोः रात्र्यन्तरीयकृत्वं परिगणनीयमिति नूतनो विधिर्मोक्षमयीविश्व-
विद्यालयसमित्या स्वनियमावल्या समावेद्यः ।

७ संस्कृतभाषाप्रचाराय मोक्षमयीमण्डले तेषु तेषु नगरेषु प्रतिवत्सरं
संस्कृतछात्रसम्मेलनं सम्पद्यतामिति हेतोः सम्मेलनान्तर्गतविविधकार्यदर्शिका
चिरस्थापिनी विद्वत्समितिरका संस्थाप्या, या नियतशुल्कप्रदानपूर्वकं संस्कृत-
प्रणयिभिः सदस्यैः स्ववर्षनीया । प्रतिनगरं च स्थापनीयां गीर्वाणवाग्यार्थिन्य-
सभाः याः संस्कृतसाहित्यपरिषत्संस्थया सङ्गच्छन्ताम् ।

८ संस्कृतस्य सार्वजनिकप्रचारार्थं संस्कृतानुरागोत्पादनार्थं च
चिरस्थापिन्या विद्वत्समित्या हिन्दीप्रचारसंस्थावद् द्युत्पत्तिपरीक्षात्रय
प्रकल्पनीय, यस्मिन् मुगमरीया प्रौढाप्रौढैः सामान्यजनैरपि वर्षद्वयाम्यन्तरे
संस्कृतभाषायां द्युत्पन्नत्वं सम्पादितं स्यात् ।

९ गीर्वाणभाषाप्रचारशौकर्यार्थमाङ्ग्लशब्दस्थाने आधुनिकः
विविधव्यवहारोचितानां नूतनसंस्कृतपर्यायाणां निर्माणं नितरामावश्यकम् ।
तदर्थमेका विद्वत्समितिरधिकर्तव्या, याऽऽधुनिकसंस्कृतवाक्ये प्रयुक्तपूर्वान्
पर्यायान् सङ्कलन्य नूतनसमुचितपर्यायाश्च निर्माय शब्दसूचीं प्रकाशयेत् ।
एषा सूची प्रान्तीयभाषावेममसंघर्षनायापि भवेदिति सन्देहातीतमेव ।

१० आङ्ग्लदेशीयैराङ्ग्लभाषायां आगतिकप्रचाराय तस्या मौलिक
(Basic) स्वरूपं कल्पयित्वा ८५० सङ्ख्याका उपयुक्ततमाः शब्दाः सङ्क-
लिताः सन्ति । तादृशीमेव रीतिमाभिस्य कयापि विद्वत्समित्याऽभ्ययनसौलभ्याय
संस्कृतभाषागतान्युपयुक्ततमानि पदानि परिगणन्य सङ्कलनीयानि । तान्येव
पदानि प्रयुज्य बालोपयोगीनि संस्कृतपाठ्यपुस्तकानि विरचितव्यानि च ॥



पद्धतितारतम्यम् ।

प्रारम्भिके गीर्वाणभाषाध्यापने हृदयङ्गमत्वमिन्द्रियग्राह्यत्वम् (Con-
creteness) आनुपूर्वी (Gradation) परिमितशब्दसङ्ग्रहोऽभिनयवैपुल्यं

छात्रचित्ररञ्जकाश्च विषया इत्येतानि सवाद्यपद्धतितत्त्वानुपादेयानि । एष सवाद्यपद्धतितत्त्वाभ्रम व्याङ्ग्यमापाध्यापनपद्धतेरनुकरणमात्रमिति मास्तु कस्याप्यकारणमन्यथाग्रहः । पाश्चात्यानां बालमनोविद्यानानुसारीणि यान्यनय-
यानि भाषाभ्यासतत्त्वानि तान्येवोपास्यानि सङ्गृह्यत्वाप्यपने, न त्वितराणीति
धयमश्रमिमेव । यस्य कस्याप्यनयद्यवस्तुनोऽङ्गीकारो न कदापि दोषाय,
प्रायुत हितायैव मङ्गीति जानन्त्येव सदसद्व्यक्तिहेतवः 'परीक्ष्यान्यतरद्भजमानाः'
सन्तः । एषा सवाद्यपद्धतिर्भारतीयेरविदितपूर्वां काचिन्मृतना सरगिरित्यपि
न धय मग्यामहे । भारतीयेरेषा परिपाटी कदाचिद्विकलतया नानुसृता
स्यात् । किन्तु तस्या मूलरहस्यमाविष्कुर्येदपस्तनमवतरण तर्कसङ्ग्रहदीपि-
कायानुपलभ्यते । यथा—

“अतिग्रहश्च वृद्धव्यवहारेण । व्युत्पित्तुर्बालो 'गामानय' इत्युत्तम-
वृद्धवाक्यभक्षणान्तर मय्यमवृद्धस्य प्रवृत्तिमुपलभ्य गवानयन च दृष्ट्वा
मप्यमवृद्धप्रवृत्तिजनकज्ञानस्यागव्यव्यतिरेकाभ्या वाक्यजन्यत्वं निश्चित्य
'अभ्रमानय' 'गो मधान' इति वाक्यान्तर आवापोद्धापाभ्या गोपदस्य
गोत्वविशिष्टे अक्षिरश्मिचन्द्रस्याश्रित्यविशिष्टे अक्षिरिति व्युत्पद्यते ।”

अतः सवाद्यपद्धतिप्रमाधयः केवल पाश्चात्यानुकरणमिति न केनानि
मन्तव्यम् । इदमेवैचित्स्याद्विविधाप्यापनपद्धतीरनुसरद्भिः सर्वैरपि शिक्षकैः
सततमनुवेक्ष्य छात्रहितायैव प्रयतितव्यमिति सन्देहातीतमेव । सवाद्यपद्धति-
उद्दया पे ये पन्थानरक्षाप्रदिताय कल्पन्ते ते तेऽस्तित्य अत्रि शुभा एवेति
स्वीकृते मास्तु कोऽपि विवादावसरः । किन्तु तेषु शुभेष्वपि सत्तारतम्य
तद्विवेकाहं भवति ।

अत्र सवाद्यपद्धतिप्रियेऽर्थदधानाः केचिद्वदन्ति यत्सङ्गृह्यत्वाप्यपने
सवाद्यपद्धतिप्रमाधपोऽनेकविधो, यतः सङ्गृह्यत्वाप्या दैनिकव्यवहारेष्वनु-
पयुज्यमानत्वान्मृतवादा तस्याः प्रवृत्तिमुपग सत्तावस्थरूपनिर्द्दयं न
मुप्राप्यपुनःपिगम्यते । अन्यच्च सङ्गृह्यत्वाप्यपने ज्ञायाणां सवाद्यमभ्योत्पादन
नादिग प्रयोजन, किन्तु पूर्वतनमारथीयसङ्गृह्यतेः परिचयार्थं सम्यग्याचन-
पूर्वमनर्थविपर्ययसमव्यवचनमेव प्रमुखं प्रयोजनम् । सवाद्यपद्धतिनिर्माण-
कर्मणोऽर्थावगममद्यमस्ये मदनस्य मुकतरत्वात्सवाद्यपद्धत्यनुसरण निश्चयोजनं

भूरिक्लेशकरमयुक्तमसाध्यं च । पुनश्चाध्यापने यत्संस्कृतं शिक्षकैः प्रयुज्येत तन्न तथा शोभनं संस्कृतं यथा कालिदासवाणादीना ग्रन्थेषूपलभ्यते । अध्यापने च यत्सम्यग्बोधकरं प्रासङ्गिकविषयावेदनमावश्यकं भवति तदर्थमेकान्ततः क्रियमाणो गीर्वाणवाणीव्यवहारो न किमपि फलमावहेत् । अपि च संवादपद्धत्या गुणावहत्वं यतो निपुणाध्यापकाय ततः संस्कृत-संलापाङ्कुशलैः सामान्यशिक्षकैः सा पद्धतिर्नानुसर्तुं शक्यत इति ।

आदावेवात्र सुविशद स्पष्टीक्रियते यत्नं वयं संवादपद्धतिविषयेऽतिरिक्ताभिमानिनो, नापि च सर्वेषामेव छात्राणां संवादक्षमत्वनिर्माणं सुशक्नोमिति मन्यामहे । न च सामान्यछात्राणां विषये संलापक्षमत्वोत्पादनमस्मद्देतुः, अपि तु प्राचीनग्रन्थार्थपरिज्ञानपूर्वकं सम्यग्वाचनक्षमत्वमेवादिमप्रयोजनमस्मदीयम् । यावान् कालः संस्कृताध्ययनार्थमधुना लभ्यते तावताऽपर्याप्तेन कालेन छात्राः संवादपद्धत्या स्वीकृतायामपि न संस्कृतभाषया संवदितुं पारयेयुरित्यनुभवसिद्धं नो मतम् । न पुनः सर्वेऽपि संस्कृतपाठाः संस्कृतभाषयैवाध्यापनीयाः, न वा तेषु मातृभाषोपयोगो न कदापि कार्य इत्यस्मन्निर्बन्धः । प्रत्युत समग्रमपि व्याकरणमाङ्गलभाषासाधनमुपेक्षित्वा मातृभाषयैवाध्याप्यमानं सम्यग्बोधाय कल्पत इति चिरानुभूतिसिद्धा नो मतिः । बाङ्मयाध्यापनेऽपि दुरुद्धपदवाक्यादिवोधनाय प्रासङ्गिकविषयावेदनाय व्याकरणविशेषज्ञापनाय च मातृभाषाया एव निष्प्रत्यूहोपयोगोऽस्मद्दृष्ट्या प्रशस्ततरो भाति । किन्तु संवादपद्धत्या हेयत्वं सिपाघयिषुभिर्जनैर्यान्माक्षेपवचनान्युदीर्यन्ते तान्यधिकृत्य किञ्चिदलोपन्यस्यते ।

आङ्ग्लभाषायाः प्रचारप्राप्तिर्येन विविधविषयाणां पाठ्यक्रमसंश्लेषेन चानधिगतपर्याप्तावकाशा गीर्वाणभाषा दैनिकव्यवहारेष्वनुपयुज्यमाना सती सम्प्रति तनिमानं भजत इति सुव्यक्तं पश्यामः । किन्तु सा मृतेति यत्वाश्वात्यविचारमात्रशरणैर्जनैर्मन्यते तत्तु सुतरां वितथम् । पाश्चात्यदेशेषु यथा 'ग्रीक् लैटिन्' इत्येतादृश्यो भाषाः पञ्चत्वं गतास्तथा च भारतवर्षीयं सुरवागपीति साधर्म्याभासानुमानेन गीर्वाणवाण्या मृतत्वं सिपाघयिपन्ति केचिदुपरितना जनाः । न तथा सुरसरस्वत्या मृतत्वं स्थापयितुं शक्यते यथा 'ग्रीक् लैटिन्' इत्येतादृशीनां भाषाणां, यतः सुरभारतीरागरञ्जितं

पद्धतिवारतन्म्यम् ।

भारतीयसंस्कृतिरुचिरमद्यानि यदति भारतीयानां धननीपु । सर्वेषामपि
वैदिकयमानुयायिनां नित्यनेमित्तिकानि धार्मिककर्मणि संस्कृतभाषयैवाधुनारि
विधीयन्ते । धार्मिकव्यवहारेषु प्रयुज्यमानाया एतस्याः संस्कृतभाषायाः
सुबोधत्वं कृतिदर्शनपूर्वकमुच्चार्यमाणैर्वाक्यैः सुष्ठु प्रतीयते । दैनिकव्यवहारेष्वपि
विविधप्रान्तराधेर्गीर्वाणभाषापण्डितैरन्योन्यबोधनायै संलापप्रत्यक्षविरचनादिषु
गीर्वाणवातेष्वप्युज्यमाना दृश्यते । साधानिकसंस्कृतस्य च निरुपमधुरं
निर्दर्शनं संस्कृतनाटकेषु मृगमुपलभ्यते । अपरं च संस्कृतोद्भूतासु विविध-
प्रान्तीयभाषासु प्रतिष्ठितं प्रायः पश्चिद्दर्श्याकानां शुद्धसंस्कृतशब्दानां
सद्भावात्, आधुनिकव्यवहारोचितनूतनशब्दनिर्माणेन प्रान्तीयभाषावैभव-
संवर्धने चालङ्कर्मियत्वात्मानुस्यूतानीयेयं गीर्वाणयाणी सम्प्रत्यपि जीवन्ती
तिष्ठति । इत्थंभूते व्यतिकरे कथं केचिज्जनाः सुरसरस्वत्या मृतत्वं प्रमाणी-
कुर्वन्तीति त एव जानन्तु महामायाः ।

शिक्षकैरप्यपने प्रयुज्यमानं संस्कृतं कालिदासवाणादीनां संस्कृतमिव
न शोभनमित्युच्येत चेद्द्वयमत्र प्रत्युत्तरामो यस्य सर्वेऽपि कालिदासवाणा-
दयः । निखिलेऽपि संस्कृतषास्त्रमये कालिदासवाणादयोऽद्भुतलिमेया एव नव-
नवोन्मेषशान्तिः कविप्रसाः । तान् हित्वा पतत्रिश्चक्षारम्भायेन यैर्विद्वद्भिः
संलापप्रत्यक्षप्रयत्नादिकर्म कृतं तेषां सर्वेऽपि सुखमो नितान्तं निष्प्रयोजन-
स्तेषां प्रत्याक्ष सर्वेषां सुदूरमपास्या इत्युक्तिर्न किञ्चिदपि सामञ्जस्यमर्हति ।
गीर्वाणी याणी न केवलमेकविधरीतेः किन्तु विविधरीतीना निर्दर्शनम् ।
एतासां विविधरीतीना दृष्टानुशीलने शिक्षकभाषायाः शोभनत्वं पुष्पीयात् ।
अपरं च गीर्वाणवाक्पण्डितानां संलापसंगि भाषे भावमपि शिक्षकः स्व-
भाषां प्रागल्भ्यकोटिं नेतुं पारयति । गीर्वाणभाषाप्राप्यारब्धेनैतद्गुणानं भूरि-
श्रेयश्चरमसाध्यं निष्प्रयोजनं वा मन्येत चेत्तु गीर्वाणभाषाप्राप्यारब्धं कथ-
मन्वर्धयता मण्डयिष्यति । अत्यन्ततत्वाञ्जविकाचिन्तासन्धानितैः एतत्-
सुदूरपूर्विककर्मस्पातृत्वात्वात्सल्लस्यापसरेः सामान्याप्यारब्धेनैतत्कर्म विषादं
यस्यत इत्युच्यते चेद्द्वयमत्र प्रतिज्ञायामुपरितनसंवादनददितत्वेभ्यन्तुग-
तेषु न प्रगाढरानमरेष्यते संस्कृतभाषाया न चारि संलापद्वयस्य तस्याम् ।

उच्चपूर्वमेवास्माभिर्दं संवादनददितत्त्वानां प्रसङ्गदेष्टव्ये सामान्यव्याघ्राणां
सम्पदपदं हनपूर्वं वाचनधनत्वजननमेवास्मदीयमपि गीर्वाणभाषाप्राप्यार-

प्रयोजनमिति । किन्तु वाचनाध्यापनात्प्रागध्यापकेनानुसरणीयाः केऽप्यनि-
 वार्याः क्रमाः, यैर्विना वाचनं न सामीचीन्येन कर्तुं शक्येत । सवादपद्धति-
 विषये केपाचिदन्यथाग्रहोऽस्ति यत्पाठ्यपुस्तकसाहाय्यं विना स्वतन्त्रतयैव
 छात्राध्यापकैः संस्कृतसवादाः क्रियन्त इति । एतच्च विपर्यस्तं मतं, यतो
 बालछात्रा न स्वातन्त्र्येण सवदितुं प्रभवन्ति प्रारम्भिके काले । तस्मा-
 त्पाठ्यपुस्तकगतपाठानुद्दिश्यैव कानिचन सवादपद्धतितत्त्वान्युपयोक्तव्यान्य-
 ध्यापने । तेषां तत्त्वानामनुसरणे हेतुस्त्वय यदिदानीमाङ्गलपाठशालासु
 प्रतिवर्गं छात्राः प्रायः पञ्चत्रिंशत्सङ्ख्याकाः । बहुविधजातीयत्वात्तेषां
 वर्णोच्चारः स्वसंस्कारानुगुणं प्रायो दोषसङ्कुलाः । संस्कृतवर्णोच्चारविषये च
 समधिकमवधानमपेक्ष्यत इति नैव निवेदनीयम् । अतोऽद्य यावत्पुष्पा
 व्याकरणप्रधानानुवादैकपदयी न छात्राणां धेयं भवेत् । अनुवादैकपरि-
 पाठ्यामनुसृतायां छात्रास्तन्द्रालवोऽनवधानाश्च सम्पद्यन्ते इति दरीदृश्यत
 एव शानुभवैः शिक्षकैः । अनया पद्धत्या बहवोऽध्यापकाः कथनैकपरिपाटी-
 मवलम्ब्य पुस्तकस्यपाठाश्च वाचयित्वा पङ्क्तिशः स्वयमेवानुवादं कुर्वन्ति
 मातृभाषयाऽऽङ्गलभाषया वा, छात्रैश्च केवलमध्यापकोक्तं श्रोतव्यम् ।
 अतश्छात्राणामकिञ्चित्करत्वादेव ते तन्द्रालवः सम्पद्यन्ते । अदत्तछात्र-
 वाचनावकाशया चानया पद्धत्या छात्रा न कदापि वाचननैपुण्यमधिगन्तुं
 प्रभवन्ति । तस्मादियं हान्तिकरं पद्धतिर्हेवा, छात्रसमवधानजनका काप्यस्या
 पद्धतिरुपादेया चेति मुनिर्णीतम् । येऽध्यापका आरम्भतो मन्दोत्सुक्याद्
 व्याकरणप्रधानानुवादैकपरिपाटीं मुकरा नैर्गमिकी च मन्दन्ते त एव सवाद-
 पद्धतिं प्रभूतलेशकरामनैर्गमिकी च पश्यन्ति । न ते पुनर्जानन्ति यदध्यापक-
 दृष्ट्या या पद्धतिर्नैर्गमिकी मुकरा च सैव छात्रदृष्ट्या भूरिहेतुवाहा कृत्रिमा
 च, येन बहवश्छात्राः संस्कृतादिरज्येतरभाषाध्ययनमवलम्बन्ते इति ।

अतो बालछात्राणां संस्कृताध्ययनं प्रति समुचितप्रवृत्त्यनुरागोत्साह-
 नार्थं सवादपद्धत्या उपरितनानि कानिचित्त्वनानि पाठ्यपुस्तकं समाधित्या-
 नुसर्तव्यानि । तदनुरोधेन पुस्तकगतपाठस्य साक्षाद्वाचनात्पाठ्यं च पाठ्यमुद्दिश्य
 छात्रिनयभाषणप्रश्नादिरूपं मौखिकाध्यापनं कार्यमध्यापकेन, तदनु पौर्वापर्येण
 भवणोच्चारणप्रतिवचनरूपो मापम्यासतत्त्वानुसारी नैर्गमिकोऽनुक्रमोऽवलम्ब-
 नीयश्छात्रेण । अनेनोक्तिप्रत्युक्तिरूपव्यवहारेण छात्राः सोऽहं साधयानं

चाप्याप्यमानविषयाद्यमात्रो भवन्ति । पाठगतपदानां सन्दर्भसमन्वयपूर्वकं सङ्ग्रहो व्यक्तिसंश्लेषसङ्ग्राहकत्वेन, स्वस्वरसङ्क्रमितिरामादिसमन्वितं साङ्ख्यिक वैयक्तिकं च वाचनं, संस्कृतप्रश्नद्वारा सन्धानां प्रतिवचनरूपाणां पाठ-
गतवाक्यानां विविधशृङ्खलैर्यपरिग्रहपूर्वकं सुस्पष्टसुचारणमित्येतत्सकलमपि
मौलिकमनुष्ठानं छायाणां वर्गोच्चारशृङ्खले, भाषापरिपाकनिष्पत्तये (Assimila-
tion) साधुवाचनाय च कल्पते । अत्र नेत्रसङ्कारात्पूर्वं कर्तव्यं स्फारः,
उच्चारणात्पूर्वं ध्वनम्, वाचनात्पूर्वं मौलिकमावर्तनम्, लेखनात्पूर्वं वाचन-
चेति भाषान्यासतत्त्वरयाऽऽनुपूर्वा समवधेया । एतन्मौलिकमावर्तनमपि
स्याप्यायशैलेभारतीषुः सुविदितपूर्वमेव । एतत्सङ्क्रमणमुत्तरप्रधानं कर्म
यत्निदृशानां गुरुमनुवृत्तंति । गुरुजनस्यरहस्यानुकरणेनैव भाषास्य ननु
भवति, न तु व्याकरणनिधनगतेनेति प्रथितं मनोविज्ञानाधिष्ठितं
भाषाभ्यासतत्त्वम् ।

अत्र सवाङ्मयपद्धत्याः कानिचन तत्त्वान्वेषान्पुरगम्यन्ते, ॥ १ ॥ सारस्येन
सवाङ्मयपद्धतिः प्रयुज्यत इति सुष्ठु विज्ञातं भवेद्विषयिन्द्रिः । पुस्तकगतपाठ-
मपि हृत्य योऽनुयोगप्रतिवचनरूपो व्यवहारः स एवात्र सवाङ्मयः । तस्मादस्याः
परिपाठ्याः 'सवाङ्मयपद्धतिः' इत्यभिधानात् 'प्रश्नोत्तरपद्धतिः' 'सङ्ग-
न्वयपद्धतिः' इति वामिषान्तरं बन् । उपरिपरिगतकल्पे सवाङ्मयपद्धतिः
(प्रश्नोत्तरपद्धतिः) कथनपद्धतिरनुवादपद्धतिरित्येताः सङ्ख्या अनि यथा-
प्रसङ्गं प्रयुज्यन्तेऽप्यत्र । तासां सर्वासां शोभनसमन्वयेनैव समीचीनोद्देशेन
भाष्येनेति नो मतम् । तस्मादिदं परिभाष्यते 'संसारप्राहिणी पद्धतिः'
(Eclectic Method) इति नाम्नाभिधातव्या । प्रश्नविपर्ययादिकं सङ्ग-
माभित्य कार्यमित्युक्ते, न तु सर्वेऽप्यध्यायका अस्त्य कर्मणः, यथा इत्युभेव
चैतन्मनुभूतिमपिष्ठान् प्रतिज्ञो चदत्तान्यासतत्त्वान्वेषितदनुष्ठानमिति ।
सटीकसङ्गृहणप्रणयनामसङ्ग्राहकत्वेन शिक्षको भाषानिपुणनविगम्यादा-
पनकर्माणि रसोपादक विधातु प्रमवेदिति बलीयासो विश्वासः । प्रौढश्या-
याभ्यासने पूर्वतनपरिद्वैतनुष्ठानां मतिनायादिटीकाकृतानामपेक्षितवृत्तिरि-
त्यपरिवर्तितानुविधेया । परिपत्तेन तेनैवकल्पनेकपरिभाष्यो विराय संस्कृत-
टीकाकृता पद्धत्या सममनुयोगप्रतिवचनानुष्ठानरूपो नूतनः यत्तः सतत्त्व-

स्वनीयः । संस्कृतमाश्रित्य वक्तव्यमिति यद्यप्युक्तमत्र तथापि नैप सार्वत्रिको विधिः । यथाप्रसङ्गं मातृभाषापि विवरणार्थमुपयोग्येत्युक्तपूर्वमेव ।

अध्यापनपटुत्वोपपदधारिभिः शिक्षकैरुपरिदक्षितपद्धत्यनुसारिभिर्भाष्यमिति सुतरामाद्यास्यते । केचित्पद्धतिपटवोऽपि शिक्षका वदन्ति यद् “अध्यापनमहाविद्यालयेऽनुसृता पद्धतिरस्माभिः स्वकीयपाठशालासु नानुसर्तुं शक्यते । यत्रास्माकं प्रतिदिनं पञ्चपङ्क्त्योरात्मकः कालोऽध्यापनकर्मणि व्यतीतो भवति, तत्र प्रतिपाठं टिप्पणीलेखनार्थमस्माभिः कथमवसरो लब्धव्यः । एतद्भूरिक्लेशवशात्कथमस्माभिः प्रतिदिनमविरतोऽसाहैर्भवितव्यम्” इति । एषोक्तिर्नानुपपन्ना । किन्तु वयमेतद्वक्तुकामा यदध्यापनमहाविद्यालयगता पद्धतिः सतताभ्यासवशादध्यापकबुद्धौ सुरिधरा सती प्रकृतिभायमापद्यते । इत्थंभूते पाठटिप्पणीलेखनप्रयोजनं नावशिष्टं भवति । उपपदलाभानन्तरं शिक्षका न केवलमध्यापनमहाविद्यालयस्था गीर्वाणभाषाध्यापनपद्धतिमेव परित्यजन्ति, अपि त्यक्तरविषयाध्यापनपद्धतीरपीति सर्वजनविदिता परिस्थितिः । पद्धतिपटुरध्यापकोऽमन्दोऽसाहृष्टाग्रहितनिरतश्चेत्स पाठटिप्पणीलेखनं विनापि स्वीयेनाध्यापनकर्मणा सर्वदैव ष्छान्नचेतुः पाठ्यविषये रतिं जनयेदित्यत्र नास्ति विवादावकाशः । अध्यापकः पुनर्मन्दोऽसाहृष्टाग्रहितानवहितश्चेत्तदाध्यापनपटुत्वोपपदधारिणापि तेन न किमपि रुचिरं क्रियेत ।

अपरं च पद्धतिपटवः शिक्षका अन्यूनत्वेन इत उत्तरमुपलभ्येरन्, यतः केवलं मोहमयीधिमाग एवाधुना चत्वारोऽध्यापनमहाविद्यालयाः प्रतिष्ठापिताः सन्ति । एतेभ्यः प्रतिवत्सरं ये कृतविद्या भूत्वा बहिर्गच्छन्ति तेषु केचन लघुपत्तनस्थपाठशालास्वपि शिक्षकपदे नियुज्यन्ते । अतः पद्धतिपटुशिक्षकैरित्यशङ्का न पदं लभते । विधिस्त्वय कस्यो यत्पद्धतिपटुभिः शिक्षकैरध्यापनमहाविद्यालयगतपद्धते रुचिरत्वं समवबुध्य साऽव्यभिचारेण मनसा स्वशालास्वनुसरणीया ।

अनासादिताध्यापननैपुण्यैः सामान्यशिक्षकैरुपरिदक्षिता पद्धतिर्नानुसर्तुं शक्यत इत्यस्य पूर्वापवादस्य प्रत्युत्तरमेतच्चत्सामान्यशिक्षकैरनुपादपद्धतिरनुविधेया । तयाप्यनिपुणैरिव निपुणैरिव शिक्षकैरेवानुवादपद्धतिरेकान्ततः

समाभ्यगतीया, सा चैव नैसर्गिकीति चेत्तस्यापि दुराग्रदृष्टिर्हि तद्दृष्टया सर्वेऽप्यध्यापनमहाविद्यालया निष्प्रदोवनास्तेषु च शिक्षकाणामध्यापननेपुण्य-
सम्पादनोद्यमो निरर्थकश्च । एता त्विन्द्रियकारिणामेव दृष्टिरित्यतो न सा
मनागति मनोयोगमर्हति । अनुवादपदविस्तु नास्मद्दृष्ट्या तथा दोषभूतिश्च
यथा संवादपदतिविशेषेऽतिरिक्तामिमामिनिर्गन्धते । व्याकरणप्रधानाया
विशिष्टशब्दाख्यानुवादपदवृत्त्याः सस्मिन्परिच्छेदानुवादपदविर्वरमिति नो मत्तन् ।
अतः सस्मिन्परिच्छेदसमन्वितानि समीचीनानि संस्कृतशब्दपुस्तकान्यनेत्यन्त
इत्यपि नो भाति । सामान्यशिक्षकाणामनुवादपदवृत्तिरमाभ्यगती न दोषभूतिः,
किन्तु तैर्गत्ययमेव वाचनपूर्वकमनुवादः क्रियते, छात्रैश्च केवलं धूयते
तदनिष्टम् । सामान्यशिक्षकैर्वाङ्मयाध्यापनमद्यस्तनरीत्या कार्यम्—

प्रथम तैः अनुचितप्रस्तावानन्तरं मातृमात्रया पाठसारं कथयित्वा-
ध्याप्यमानः समप्रवादः पाठाग्रे वा सन्निविष्टेपणपूर्वकं मुस्तष्टं सङ्गृह्य-
चनीयः । तदनु शिक्षकेण छात्रैः साकं च एव पाठाग्रे सङ्गृह्यो वाचनीयः ।
अनन्तरं छात्रैस्तस्यैव पाठाग्रे मनोगतवाचनं कार्यम् । मनोगतवाचन-
समये शिक्षकेण कठिनपदार्थबोधने साहाय्यकारिणा भाष्यम् । छात्र-
परिचितरदशानान्तरं स्वपदेन पाठार्थनिर्धारणे प्रयतितव्यमिति मनोगत-
वाचनप्रयोजनम् । अवशिष्टे मनोगतवाचने प्रत्येकं छात्रेण वाक्यानि यथार्ह-
मुत्तराचयित्वाऽनुवादप्रदानो विधेयः । अथानि शिक्षकेण छात्राणां हिष्ट-
पददृष्टिबोधन एव साहाय्य कर्तव्यं, न तदन्यथा । अनुवादे छात्रसंविभाग
एव समविद्धो मवतु, येन सर्वेऽपि शिष्याः सावधानाः स्यादन्ति । अनु-
वादमनु कैश्चिच्छात्रैः अनप्रवाटांशः शुद्धकं वाचनीयो येन सर्वेऽपि
वाचः शुद्धिर्भवेत्, सर्वे च वाचननिपुणाः सन्त्येव । छात्रवाचनार्थ-
माह्वराटपाशु न कदाप्यवकाशो दयत इत्यसमप्रयमेव । ह्ये
वाङ्मयाध्यापनरीतिः सामान्यशिक्षकैरेष्यनुसृष्टे शक्यता रज्जदिति भाति ।
अन्यथा यार्दनपरिचयपूर्वकमेव व्याकरणन्याप्यमिति यद्वागान्यासवत्त्वं
तदपि सामान्यशिक्षकैर्ज्वरार्जता नेष्टं शक्येत ॥

वाङ्मयाध्यापनरीतिः ।

वाङ्मयाध्यापने विविधानि (भुटितानि) वाक्यान्वयप्रमावस्थायां नाध्यापनीयानि । यत्स्फुटितवाक्येषु नैकाकिनमेव विषयः यस्तु वा पुरस्कृत्य सम्बद्धवर्णनं कथनं वा क्रियते, येन छात्रचित्तानुरञ्जनं सम्पद्येत । अपि च भुटितवाक्यद्वारा व्याकरणमेवाध्याप्यते, न तु वाङ्मय, व्याकरणाध्ययनार्थमेव भुटितवाक्यान्वुदाहियन्त इति छात्रहृदयस्थः संस्कारः प्रमादुं न शक्यते । अयं संस्कारः उपक्रममावस्थायां 'संस्कृतभाषाध्ययनं ह्येवमस्ति' इत्युद्देशमुदाहरति । अतः उपक्रमपाठ्यपुस्तकेषु प्रतिपाठविषयैकमधिकृत्य सुगमवर्णनक्रमेण लेखनीयाः सङ्कलनीया वा कथासवादवर्णनकाव्यात्मकाः सन्निष्टपरिच्छेदाः, वेत्तरोत्तरमीमांसाभाषागता विविधवाक्यभेदा विविधभाषाभेदाश्च सम्यगुपदर्शिता भवेयुः । विषयाः पुनर्ज्ञातपूर्वार्थाद्यात्मनोविनोदकाः प्राच्यसंस्कृतिबोधकाश्च स्युः । यथा—शरीरावयवाः, परिचितक्रियाः, परिचितवस्तुनि, परिचितप्राणिनः, परिचितवृक्षानि च । शरीरावयवानां परिचितक्रियासु वचनप्रतिवचनपूर्वं प्रदर्शितासु प्रारम्भ उपयुक्ततिङ्गन्तानां पाठनं सुकरं भवति ।

"वाङ्मयाध्यापने प्रायः कः कस्योऽनुसर्तव्योऽध्यापकेन, कया दृष्टया च" इत्यन्यतमः प्रश्नो विद्यते मम संस्कृताध्यापनप्रभाष्ये, यत्प्रत्युत्तरं काचित्कवेन लब्धं मयाद्यं यावत् । विरला एव ते जना ये साङ्गुलिनिर्देशसाक्षाद्वाङ्मयाध्यापनरीतिं वर्णयितुं पारयन्ति । अतः उभयगवधारणार्थं मनोविज्ञानाधिष्ठितभाषातत्त्वावलम्बिनी प्राच्यसम्प्रदायानपायिनी च वाङ्मयाध्यापनरीतिः समासतोऽत्रोपस्थाप्यते ।

१ प्रस्तावः [पदपरिचयः]—प्रस्तावे ज्ञातविषयेण सममज्ञातविषयः कृतहलजननपूर्वकं सयुज्यते । विषये ज्ञातपूर्वे सत्यप्यधीयमाना भाषाऽत्राऽज्ञाता, यस्या ज्ञानमधिगन्तव्यम् । अत एवाऽऽदावध्याप्यमानपाठगतानामपरिचितपदानां परिचयो वस्तुचित्राभिनयादिदर्शनपूर्वकं सन्दर्भसमन्वयपुरस्सरं चाध्यापकेन कार्यः । प्रथममध्यापकेन प्रत्यक्षं वस्तु चित्रं वा प्रदर्श्य, तद्वाचकपाठगतपदं समकालमेव मुस्पष्टमभिधाय, पदं पदके

स्थूलक्षरैर्विलिख्य च तस्य परिष्कृतमुच्चारण द्वित्रिर्वा छात्रमुखैः कारयितव्यम् । शब्दार्थज्ञापने विविधाः त्रियाः शरीरावयवैर्विधाय चित्रादिदर्शनद्वारा वस्तुसंस्थानगुणधर्मादिकं वर्णनीयं मुखेन । मापाया घटकावयवो वाक्य, न तु पदमित्यन्विताभिधानवादिना मतानुसारेणापरिचितपदानि वाक्येषूपयुज्येयाध्याप्यानि, न तु विस्मृत्त्वेन पाठनीयानि । यतः पदज्ञापने घटकावयवस्य अयत्त्वमभिमन्याना अन्विताभिधानवादिनो वाक्यस्य सहतार्थग्रहणेनैव चालाना सम्यग्बोधो भवति, न पदमात्रभवणेनेति धदन्ति । तेषां रीतिमनुजित्य मापाया व्यवहार एव कार्यो मौखिकाध्यापने । विशेषतश्च बालच्छात्रैः सहतवाक्यश्रवणपूर्वकमेव पदान्यभ्यसनीयानि । यथा—

एषः वृक्षः (अस्ति) । एषा वृक्षस्य शाखा (अस्ति) । शाखायाम् एषः रजः । वृक्षे एतत् फलम् । फलं वर्षेन पीतम् (वर्षोऽन प्रत्यक्षं प्रदर्शनीयः) । रजः एतत् फलं भक्षयति (अभिनयदर्शनम्) । एषम् “गृष्ट-भागृष्ट, उत्तिष्ठ-उपविश, वाचय, वद” इति क्रियापदान्यभि नयद्वारेण पाठ्यन्ते ।

एतैःसर्वैः गीर्णभाषणैश्च वक्तव्यम् । अनया रीत्या छात्रा मातृमापोपयोग विनापि पाठगतानपरिचितशब्दार्थान् सन्दर्भमात्रेण कृतुं पारयन्ति । अत्र छात्रशानेन्द्रियेषु प्राधान्येन त्रिविधः संस्कारो भवति, यथा—शब्दभ्रष्टे श्रुतिसंस्कारः, शब्दोच्चारणे वाक्यसंस्कारः, चित्रवर्णाभिनयादेर्लिखितशब्दस्य चायलोकने चक्षुः संस्कारश्च । शब्दानां कण्ठस्थीकरणेऽपि त्रिविधः संस्कारः स्मृतिषाहचपोत्सादनेनातीवोपकारको भवति । अध्यापकेन कण्ठे लिखिता नूतनशब्दाच्छात्रैः व्यटिप्सणीयुस्तिकास्तु प्रतिलेख्याः । “अत्र” बोधपुरस्सरनिर्दोषलेखनार्थं छात्रहस्तेऽपि संस्कारः कार्यः । अपरिचितमापाध्यापने पाश्चात्यभाषातत्त्वविदां मतानुसारेण शब्दार्थज्ञापनं प्रायः (१) उपरितनरीत्या प्रत्यक्षदर्शनेन (व्यवहारेण), (२) मातृमाथानुवादेन, (३) लक्षणपर्यायादिकथनेन, (४) वाक्यगतसन्दर्भेण चेति चतुर्धा विधीयते । अत्रोत्तरोत्तरस्मात्पूर्वपूर्वः प्रसारः भवान्, किन्तु बालाध्यापने प्रथम एव श्रेष्ठः ।

पदपरिचयसमये शिक्षकेण छात्रैः पदानां साङ्ख्यिकमावर्तनं द्वित्रिर्वा कारयित्वा व्यतिशः शब्दोच्चारणं कारयितव्यं छात्रमुखैः । एत-

दसकृदावर्तनं वैदिकानां वेदपठनावर्तनस्य सुतरा सादृश्यं ब्रूहि, अग्रे च
 न्यासाणां सशुद्धोच्चारणाय साधुवाचनाय च कल्पते । साङ्घिकावर्तने
 छात्रा अन्यच्छात्रसमागमेन स्वीच्चारणस्य युक्तायुक्तत्वं परीक्षितुं शक्नुवन्ति,
 विभग्भ्यश्च लभन्ते । अतः साङ्घिकावर्तनं वैयक्तिकोच्चारणात्पूर्वं कार-
 यितव्यमध्यापकेनेति भाषाभ्यासतत्त्वम् । साङ्घिकावर्तने प्रथममध्यापकः
 सुविष्टदं शब्दमभिदधाति, तमनु च सर्वे छात्रा यौगपद्येन तमेव शब्दं
 वदन्ति । एतद् दृढव्यवहारानुकरणरूपं कर्म प्रतिसमयं द्विज्जिवां विधीयते ।

२ वाचनम् । य विषयमुद्दिश्य शब्दपरिचयावर्तनादिरूपं मौखि-
 कमनुष्ठानं कृतं स एव विषयः पाठ्यपुस्तकं लिखितरूपेण वर्तत इति
 निर्दिष्टं पाठ्यमानविभागो वाच्यतेऽधुना । अत्र वाचनात्पूर्वं मौखिकावर्तनं,
 लेखनात्पूर्वं वाचनं चेति भाषाभ्यासतत्त्वानुसारि पौर्वापर्यं समवधेयम् ।
 अतोऽवसिते शब्दपरिचयादौ शिक्षको यथाप्रसङ्गं व्यक्तवर्णोच्चारण-काकु-
 विरामादीनि सम्यग्वाचनतत्त्वान्याभिस्य स्वयमेवोच्यैः समग्रमध्याप्यमानपाठं
 वाचयति । कदाचित् सङ्घशब्दछात्रैः सार्धं वा वाचयति । साङ्घिके
 वाचने तु शिक्षक उपरिर्दिष्टपद्धत्या पूर्वमेकैकं वाक्यं वाचयति, पश्चाच्च
 छात्राः सङ्घशः शिक्षकमनु तत्तदेव वाक्यं वाचयन्ति । पाठगतभाषानुगुणं
 लघुगुरूच्चारण-लय-काकु-विरामादियोजनेनैव समग्रपाठार्थो मातृमापा-
 नुवादं विनापि छात्रैः सामान्यतोऽवगन्तुं शक्यते । सम्यग्वाचनमेवाप्याव-
 गमस्य गमकमित्यवबुद्ध्याप्यारकेन दृढानुशीलनपूर्वकं वाचननैपुण्यं सम्पाद-
 नीयम् । केविद्विष्यविद्यालयोराध्यापिकाणां व्यापका गद्यपद्यात्मकान् संस्कृ-
 तपरिच्छेदान् समीचीनतया वाचयितुं नेद्यते, किमुत छात्राः । अत एव
 सनिर्वन्धमत्रोच्यते य प्राचीनसम्प्रदायिनां शास्त्रिप्रवराणां परिहासं परि-
 त्यज्याऽऽङ्ग्लोराध्यापिभिर्गीर्वाणभाषाभ्यापकेस्तेषां मुपनोहरा वाचन-
 पद्धतिरनुकर्तव्येति ।

३ वाचित्तभागमधिकृत्य प्रश्नाः । अनन्तरं पाठशब्दभानुसारेण
 शब्दार्थयोः समुचितसाहचर्यं छात्रमनसु मुद्रिपरं भवतु, वाक्यगतान्योन्य-
 पदकारकज्ञानेन समग्रपाठः सुविशालार्थो भवतु चेति हेतोः पाठमुद्दिष्टा-
 व्यापकेन यथाक्रमं खण्डान्वयपद्धत्या प्रभानुष्ठानं कार्यम् । भुतार्थग्रहण-

शोक्यां यथाऽन्विताभिधानवादिनां मतमनुसरणीयं तथा लिखितार्थ-
प्रमाणशोक्यां पदबोधपुरस्सरं वाक्यगतान्योन्यपदान्वयमवगच्छतामभिहि-
तान्वयवादिनां मतमप्यत्र ग्राह्यम् । इत्यमभिहितान्वयान्विताभिधान-
योः समुच्चय एव बाधना मुखबोधाय भूतलिखितमापाध्यापने कार्यः । लिखि-
तमापागतवाक्यबोधाय वाक्यस्यान्योन्यपदानां साक्षाद्भूतत्वमन्वयश्चेदुभयं
बोद्धव्यम् । अत एव वाक्यस्यपदानां खण्डशोऽन्वयः प्रश्नोत्तररीत्या
क्रियते । इयं खण्डान्वयपद्धतिरसाक्षाद्व्योम्यतासंनिधितत्वं पुरस्कृत्य
प्राचीनभारतीयदार्शनिकैरेव समुद्भाविता, विस्तरेण चानुसृता फार्सीरफ-
बहमदेवविरचितायां शिद्धराटवषटीकायां नारायणविरचितायां नैषधकाव्य-
टीकायां च । महिनापहृताः पञ्चमहाकाव्यटीका दण्डान्वयपद्धत्यवलम्बिन्यः ।
दण्डान्वयात् खण्डान्वयो बालबुद्धिबोधनविषये प्रशस्ततरः, पाश्चा-
त्यानां संघादपद्धतिरिचानुयोगप्रतिपक्षनात्मकः प्रकारो भाषाया
दृढानुशीलनार्थमतीवोपयुक्तश्च । अतोऽयं टीकामन्यनिविष्टः
प्रश्नोत्तररूपः खण्डान्वयो मौखिकाध्यापनेऽध्यापकैर्ध्वस्तरेणोपयो-
जनीय इत्यस्मदभिप्रायः । खण्डान्वयपद्धत्या प्रधानवाक्यगत क्रियापदं
पुरस्कृत्यैव कर्तृकर्मपदानि विधेयणाद्यवधिपदानि च प्रश्नद्वारा निष्का-
स्यन्ते, सुबोधरथापेक्षं व्याख्यायन्ते । अनेनैव क्रमेण समुचितप्रश्न-
विधानपूर्वकमध्यापकैर्दृष्टान्तेभ्यः पुस्तकपाठगतपदान्याधित्य प्रत्युत्तराणि
खण्डशो लब्धव्यानि । अध्यापकेन प्रश्नाः सर्वानेव पठानाहुदित्य
प्रवृत्त्याः, न ■ विधिष्टमेव च्छात्रमुद्दिश्य, येन सर्वेऽप्यतन्निष्ठाः
स्थास्यन्ति । अत्र च्छात्रेर्देवानि प्रतिपन्नानि सम्पूर्णावधारण्येवापेक्षणी-
यानि । परिमन्त्रित्वविद्युपरिमाणे परिच्छेदे बहवः प्रश्नाः सम्भवन्ति ।
अतः परिच्छेदबोधनार्थमस्तलितोच्चारणार्थं च प्रारम्भिकाध्यापने प्रश्न-
विधानप्राप्त्यर्थमवलम्बनीयमध्यापकेन । प्राथमिकावस्थया कावच्छक्यं पाठ-
गतपदानुरमुपैव प्रश्ना विरचनीयाः, येन च्छात्राः प्रायः पुस्तकस्वरदान्ये-
वोरमुन प्रत्युत्तराणि दातुं प्रभवन्ति । उपरान्तवरथायामनया पद्धत्या
पाठ्यमानपरिच्छेदो मारुमापोरयोः विनापि सम्पन्नगताथो भवति ।
प्रारम्भे छात्राः प्रश्नकाले पुस्तकमुद्घाट्यैव प्रतिमापन्तान्, पश्चाच्च प्रत्युत्तर-
समये तेषां पुस्तकानि सिद्धानि दिष्टव्य । अतद्विप्रश्नविधानं शुद्धपठन-

वदप्रबोधभूयिष्ठमिति न केनापि मन्तव्यम्, यतश्छात्रैः प्रबोधपूर्वकं " किं प्रभस्वरूपं, को विषयः प्रत्युत्तरे समावेद्यः, कथं च प्रत्युत्तरे पदवाक्यादि-
विन्यासः कार्यः " इति निपुण विमृश्यैव प्रत्युत्तरं देयम् । एवं याते
कियत्परि काले प्रश्नप्रतिवचनानुष्ठानस्थितं पुस्तकगतभाषानुसरणं छात्र-
बोधानुसारेण शनैः शनैः परित्यक्तव्यम् । यस्मिन्कस्मिन्नपि वाक्ये कर्तृकर्म-
क्रियाविशेषणाभ्ययवाचकाः प्रश्ना यथाशक्यं सम्भवन्ति । ते च किंकथम्भूता-
दीनि पदानि प्रयुज्य विरचनीयाः । यथा बालाध्यापनेऽद्यस्तनो गणेशवर्णन-
परः प्रारम्भपाठो गृहीतः स्याद्येत्तस्याप्यापनमघोहितिस्तरीत्या कार्यम् ।

ॐ नमः श्रीगणेशाय ।

" गणेशः गणानाम् ईशः । गणेशस्य पिता शिवः माता च गौरी ।
गणेशस्य मस्तकं सिन्दूरेण आरक्तम् । तस्मात् मस्तकात् सुगन्धिः मदः
स्त्वति । अतः एव कुन्धाः भ्रमराः तद् मस्तकं परितः भ्रमन्ति । गणेशः
कर्णौ इतस्ततः चालयति भ्रमरान् च अपसारयति । गणेशस्य मस्तकं
रत्नयुतेन किरीटेन चन्द्रस्य कलया च भूषितम् ।

" तस्य द्वौ वामो द्वौ दक्षिणौ च इति चत्वारः हस्ताः सन्ति । ते
हस्ताः सुवर्णस्य वलयैः भूषिताः । गणेशः एकेन हस्तेन अङ्कुशः, द्वितीयेन
कमलं, तृतीयेन च मोदकं वहति । चतुर्थे हस्तं सः अग्रे प्रसारयति, तेन च
सः भक्तेभ्यः वरं यच्छति, ' सर्वेषां मङ्गलं भवतु ' इति ॥ "

अस्मिन् प्रारम्भपाठे विसन्धिलेखनमनुसृत्य मातृभाषायां प्रचुरत-
योपयुज्यमाना एव शब्दा बुद्ध्या प्रयुक्ताः । तेषां शब्दानां वाक्यगत-
संस्कृतरूपपरिज्ञानमेवात्र प्रमुखं प्रयोजनम् । परमत्र " आरक्तः, परितः,
इतस्ततः, वाम-दक्षिणः, चलयम् " इति पदानि, " स्त्वति, भ्रमन्ति, चाल-
यति, अपसारयति, प्रसारयति, वहति, यच्छति " इति प्रत्यक्षक्रियावाचकानि
पदानि च छात्राणामपरिचितानि । एतान्यपरिचितपदानि वस्तुचित्रादि-
प्रदर्शनेन शरीराभिनयदर्शनेन च पाठारम्भे कथितपूर्वेण साङ्घिकवर्तनादिना
क्रमशो शापयितुं शक्यन्ते । ततः परिच्छेदस्याध्यापककृताः प्रकटवाचना-
दनन्तरमघस्तनरीत्या प्रश्नप्रतिवचनरूपो व्यवहारः प्रचालनीयः । प्रश्नानु-
ष्ठानेऽप्यत्र चित्राद्युपयोगः कार्यः । छात्राणामपेशितोचराणि शिक्षकस्य

विशेषविधानं चार्धचन्द्रचिह्नद्वयेस्थापितानि । यद्यपि प्रत्युत्तराण्यत्र लेखन-
सङ्क्षेपायै न सम्पूर्णतया लिखितानि, तथापि तानि छात्रेभ्यः सम्पूर्ण-
वाक्यरूपेणैव निष्कासनीयानि ।

प्रश्नोत्तराणि विचरणं च । (चित्रमुद्दिश्य) कः एषः ? (एषः
गणेशः) । एषः केषाम् ईशः ? (एषः गणानाम् ईशः ।—अत्र 'गण'—
शब्दमुद्दिश्य मातृभाषायामध्यापकेन किमपि कथनीयम्) । कः गणेशस्य
पिता ? (शिवः) । का च माता ? (गौरी) ।—पार्वतीत्यप्यभिधानमध्या-
पकेन कथनीयम् । अत्र गणेशः पार्वतीश्वरमेश्वरयोः पुत्रत्वं कथं प्रात इति
पौराणिकः छन्दमो मातृभाषया समासतः कथनीयः । अनन्तरमारक्तो
वर्णद्वयैश्वर्ये दर्शयितव्यः । तदनन्तरं प्रश्नः) । गणेशस्य मस्तकं केन
आरक्तम् ? (छिन्दुरेण) । मदः स्रवति, करमात् ? (तस्मात् मस्त-
कात्) । कीदृशः मदः स्रवति ? (सुगन्धिः) । भ्रमराः भ्रमन्ति,
कुत्र ? (तद् मस्तकं परितः ।—'परितः' इत्यत्र क्रियाभिनयः कार्यः) ।
कथम्भूताः भ्रमराः ? (दुग्धाः) । भ्रमराः लुब्धाः, कुतः ? ('मस्त-
कात् सुगन्धिः मदः स्रवति, अतः एव' इति सम्पूर्णे कारणनिर्देशकरं वाक्यं
पुनरुक्त्यैवधारणीयम्) । गणेशः कर्णौ घालयति, कथम् ? (हतस्ततः ।
—अभिनयदर्शनम्) । गणेशः अन्यथा किं करोति ? (अदसारयति ।—
अभिनयदर्शनम्) । सः कान् अपसारयति ? (भ्रमरान्) । गणेशस्य
मस्तकं भूषितं, केन ? (किरीटेन) । किंविशिष्टेन किरीटेन भूषितम् ?
(रत्नयुतेन ।—'रत्नैः युतेन युतेन च हितेन' इति विश्वपुराणस्य सुषोभपर्यायः
कथनीयः) । पुनश्च तद् मस्तकं भूषितं, कया ? (चन्द्रस्य कलया ।
चन्द्रकलया आकारस्य रुचिरत्वं, किरणानां सुषुप्तीतलत्वं चोद्दिश्य छात्राणां
परिचितानुभवो मातृभाषया छात्रेभ्यः प्रश्नपूर्वकं निष्कासनीयः) । गणेशस्य
कृतिं हस्ताः सन्ति ? (चत्वारः । छात्रेभ्यः 'एकः द्वौ त्रयः चत्वारः'
इति रीत्या हस्ताः गणनीयाः) । चत्वारः हस्ताः कथं तिष्ठन्ति ? (द्वौ
यामौ द्वौ दक्षिणौ च इति) । हस्ताः भूषिताः, कैः ? (सुवर्णस्य
मल्पैः ।—विश्वे छात्रेभ्यस्तानि प्रदर्शयितव्यानि) । (चित्रमुद्दिश्य) गणेशः
एतेन हस्तेन वहति, कम् ? (भट्टञ्चम्) । सः कनलं वहति, केन

हस्तेन ? (द्वितीयेन हस्तेन) । सः मोदकं वहति, केन हस्तेन ?
 (तृतीयेन) । सः अग्रे प्रसारयति (अभिनयदर्शनम्) कम् ? (चतुर्थे
 हस्तम्) । तेन सः किं करोति ? (वरं यच्छति) । स वरं यच्छति
 (अभिनयदर्शनम्) केभ्यः । (मत्केभ्यः) । कः सः वरः ? (' सर्वेषां
 मङ्गलं भवतु ' इति ।—अन्तिमं समग्रं वाक्यं छात्रैर्मातृभाषायामनुबदि-
 तम् । इत्थं विशिष्टवाक्यानां दुर्बोधवाक्यानां च मातृभाषयानुवाद-
 छात्रबोधपरीक्षार्थं मध्ये मध्ये समाभ्यवर्णीयः) ।

स्थालीपुलाकन्यायेन बालाध्यापने खण्डान्वयपद्धतेरुपयोगनमुपरि
 दर्शितम् । अत्राध्यापकेन न केवलं प्रश्नाः प्रष्टव्याः, अपि तु वाक्यगतदुरुह-
 पदसहतीनां सरलमुबोधसंस्कृतेनैव यावच्छक्यमर्थो विशदीकर्तव्यः । खण्डा-
 न्वयावलम्बिटीकाकृतामर्थविवृत्तौ यथा समासविग्रहः सुबोधपर्याय-
 कथनममरादिकोशपङ्क्तिप्रस्तावो याग्यशेषविवरणं तात्पर्यकथनं
 पौराणिकसन्दर्भकथनमित्यादयो विविधप्रकारा उपयुज्यन्ते तथैव
 क्रमोऽध्यापकेन मौखिकाध्यापने समवलम्बनीयः । अनया परिपाठ्या
 वाक्यस्थान्योन्यपदानां कारकमर्थश्च सम्बक्तया छात्रैरवगम्येते । केपाञ्चिद्वाक्य-
 रचनाविशेषाणां स्थूणानिखननन्यायेन दृढीकरणाय तत्तद्वचनाविशिष्टानि
 वाक्यान्तराण्युदाहृत्य तत्सदृशानां मातृभाषास्थवाक्यानां संस्कृतेऽनुवाद-
 दछात्रैः कारयितव्यः । कदाचिदनेकवाक्यतात्पर्यबोधका एकवाक्यतासूचका
 व्यापकप्रश्ना विशेषतदछात्राणां प्रौढावस्थायां प्रष्टव्याः । प्रौढछात्राणां
 पञ्चमहाकाव्याध्यापनेऽपीयमेव रीतिः प्रश्नपरिमाणं लघुकृत्य खण्डान्वयिटीका-
 ग्रन्थानुसारेणोपयोग्या । अध्यापकेन प्रश्नावछानदृष्टिमग्रे निधाय शोहार्थं
 सकौशलं च प्रष्टव्याः । अध्यापने सर्वदैवाध्यापकमनोवृत्त्या तथा शोहस्य
 भाव्य, यथा सैव च्छात्रेष्वपि सद्वृत्तयः तेषामध्याप्यविषये कुतूहलमनुरागं
 चोत्पादयेत् । यद्यप्यध्यापने प्रश्नप्रतिवचनार्थविवृतिकर्मणि संस्कृतमेव
 प्रयोक्तव्यं, तथापि वाग्विशेषज्ञापनार्थं पौराणिकसन्दर्भकथनार्थं परिचिता-
 नुभवनिवेदनार्थं दुरुहकल्पनाविशदीकरणार्थं च मातृभाषापि प्रसङ्गवशेन
 च्छात्रबोधसौकर्याय प्रयोग्या । प्रश्ना वैविध्यपूर्णाः सुवर्णानुसारिणश्चा-
 पेक्ष्यन्ते । समुचितप्रत्युत्तराणि केचिच्छात्रैः क्रमशः पुनरुच्चारणीयानि ।

एवं वैयक्तिकवाक्यानां पर्याप्तं मौक्तिकावर्तनं मापासंस्कारदृढत्वाय समप्र-
परिच्छेदस्य साधुवाचनाय च कल्पते ।

॥ पुनर्वाचनम् । प्रश्नोत्तरसङ्कलनेऽर्थविज्ञादीकरणे समाप्तेऽभि-
गतज्ञानस्य सङ्कलनाय च्छात्रचेतःसु स्थिरीकरणाय चाध्यापकेन पुनर्यथा-
पूर्वमेवाधीतमागो वाचनीयः । आवश्यकं चेदध्यापकेन च्छानैः साकं
पुनरपि साङ्घिकवाचनं कार्यम् । तदनन्तरं प्रत्येकं छात्रेण सकटाध्येतृणां
पुरत आगत्य समधीतपाठाशः सुस्पष्टं वाचनीयः । अत्राम्यच्छात्रैर्वाचन-
प्रमादपरिमार्षणं कर्तव्यं साधुचारणाम्यासाय । पाठस्य मुहुर्मुहुदैर्वाचनं
वाचनमात्रं विद्यार्थिभिः क्रियेत तावन्मात्रं तैर्मायाऽबोधपूर्वं स्वायत्तीकृता
स्यात् । अपि च गीर्वाणवाण्याः श्रुतिसुलभं पदछालित्यमर्थगौरवं व्यञ्जकरं
च तदैव प्रतीयन्ते यदाऽल्लङ्घितस्य लक्षणोपाययुतं प्रौढैर्वाचनमारभ्यते ।
अतश्छात्रैर्मुक्तकण्ठवाचनाम्यासो यथाक्रमं परिवर्धितव्य इत्यत्र विषये
सविशेषोद्यमोऽध्यापकैरनुष्ठेयः ।

५ संयोजनम् । अधिगतज्ञानस्य ध्रुवत्वापादनाय तस्याभ्यसित-
व्यतिकरे संयोजनमपि विधीयते । तदर्थं वाङ्मयतमापाविशेषानवलम्ब्य
च्छात्राम्यासाय गद्यसमस्यापूरणात्मका अन्ये च मापाग्नवसायाः
(Language Exercises) उपकल्प्यन्ते, ये नात्र सङ्क्षेपेणापि वर्णयितुं
पायन्ते ।

इयमेव सामान्यतो वाङ्मयाध्यापनस्य रीतिः । अत्र संवादपद्धतिः
कथनपद्धतिरनुवादपद्धतिश्चेत्येताः सकला किंवि यथाप्रवृत्तं यथास्थलं च
कथं प्रयुज्यन्ते तथाऽन्विताभिधानामिदितान्वयसमुच्चयपूर्वकं लण्डान्वयपद्धतिः
कथनवलम्ब्यत इति सम्यग्दृष्टं स्यात् । सृष्टिवर्णनाध्यापनमिव कथासंवाद-
काम्याध्यापनमपि प्रागुक्तरीत्यैव निघातव्यम् । तत्तद्विषये भेदास्तावदथ
उपस्थाप्यन्ते—

कथाध्यापनम् । १ कथाध्यापनेऽपि समुचितविषयप्रस्तावरूपेण
कथान्तर्गतारचितपदानां परिचयः कार्यः । २ पश्चादध्येयमाणा समप्रकथा
गुरुरा साधिनं कान्दुविरामपुरस्सरं च गैर्वाणां कथनीया । एतादृशं
कथाकथनं वाचनमात्रात्तुतरां परिजानावहन् । ३ अनन्तरं भवगमात्रेणैव

छान्दसैः कथा क्रियदशेनावगतेत्याकलयितुं शिक्षकेण कथायाः विविधतार्थ-
मुद्दिश्य त्रिचतुराः स्थूलप्रश्नाः प्रष्टव्याः । ४ तदनु पुस्तकस्था सैव कथा
कथाशो वा सूत्रमाध्ययनार्थमुपरिवर्णितरीत्या वाचनीयः शिक्षकेण । ५ अत्रादिष्ट
सूत्रप्रश्नविवरणादिकं तु पूर्वोक्तरीत्यैव विधेयम् ।

नाट्यसंवादाध्यापनम् । (१) अपरिचितशब्दपरिचयरूपेण
छानानुमवाभायिप्रश्नप्रतिवचनरूपेण वा प्रस्तावः कार्यः मातृभाषाया
संस्कृते वा । (२) शिक्षककृत परिणामावहमभिनययुक्तं च द्विर्वाचनम् ।
प्रथमवाचनसमये छात्रैः स्वीयपुस्तकाभ्यनुद्धात्यैव केवलं श्रोतव्यम् ।
(३) प्रश्नविवरणानुवादादिविधानं सवादगतरचनाविशेषाणां सोदाहरण-
मध्यापनं च । (४) साङ्ख्यिक वाचनम् । (५) छात्रविहितं अभिनय सवाक-
वाचनम् । नाटकस्था. संवादा. प्राय एवमेवाध्यापनीयाः ।



काव्याध्यापनम् ।

सम्प्रतितन काव्याध्ययनम् ।

आङ्ग्लपाठशालासु भूयान् कालस्तिष्ठन्तरूपसाधनिकायामन्येषा
त्रिप्रयोजनव्याकरणविभागानामध्यापने शुक्रवत्पठने च व्यतीयते । वर्षचतु-
ष्टयपरिमित आङ्ग्लपाठशालागतसंस्कृताध्ययने प्रायो वर्षत्रयं यावत् प्राधा-
न्येन व्याकरणाध्ययनं व्याकरणोदाहरणपराणां वृत्तिवाक्यानामाङ्गलानुवाद-
श्चेति परिपाटी पूर्वं प्रचलिताऽऽसीत् । वाङ्मयाध्ययनं प्रास्तव्यं तृतीये वर्षे,
यदा पञ्चतन्त्रहितोपदेशादियद्यग्रन्थानां केचिदंशा रघुवचसदृशकाव्यग्रन्थानां
कश्चित्सर्गश्चेति वाङ्मयमध्येतव्यमासीत् । प्रारम्भे कानिचित्सुभाषितान्यप्य-
ध्याप्यन्त, किन्तु तानि प्रायो नीत्युपदेशमात्रपराणि, न तु रसभावोद्बोधकानि ।
आङ्ग्लपाठशालागतस्यैतद्वाङ्मयाध्ययनस्यापराजितत्वादध्येतारः पूर्वं बहिः

पाठशालायाः केषाञ्चिच्छास्त्रिणां सविधे वाङ्मयाध्ययननिरता अभवन् । अतः पूर्वतनाध्येतॄणां संस्कृतनैपुण्यसिद्ध्यावाङ्मलपाठशालीयाध्यापनपद्धतेरुत्पीयानेवांश इति सुविज्ञातं भवेत् । इदानीमियं परिपाटी किञ्चित्परिवर्तनमापन्ना विद्यते । यथा—आङ्ग्लभाषामाप्यमं विदाम मातृभाषामाप्यमं संस्कृताध्ययने प्रयुज्यते, श्रुतितवावयस्यले च प्ररोचककथासुभाषितप्रस्तावो बहुधा प्रारम्भत एव क्रियते । किन्तु वाङ्मयाध्ययनापेक्षया व्याकरणाध्यापन एव गरीयानामप्रहो विद्यतेऽद्याप्यदृष्टदीनामप्यापकानाम् । वाङ्मयबोधाय यद् व्याकरणज्ञानमनिवार्य तस्मादप्यधिके निष्प्रयोजनव्याकरणपाठनेऽद्यापि कालमापनं विधीयते । एतत्परिपाटीफलं त्विदं यन्निष्प्रयोजनव्याकरणपाठनशुरुमाराद्, वाङ्मयबोधायातिमात्रमपेक्षितं परिमितव्याकरणज्ञानमपि न स्थिरीभवति श्लाघ्यचेतःसु । एतावानाङ्ग्लपाठशालाध्यापकानां समादरः संस्कृतवाङ्मयाध्यापने, किमुत रसविभूतिपूर्णे काव्याध्यापने । गीर्वाणभाषाया निष्कर्षमाधुर्यमर्थगौरवं विविधरसभावसम्प्लुतत्वं च कदा शातव्यान्यप्येतुमिस्तेषां संस्कृताध्ययने वा कदा रुचिः सञ्जनितस्या, यदा तेषां भूरिकालं यावद्वाङ्मयेऽनधिगम्यमानानां व्याकरणरूपाणामेव पाठनं प्रचलेत् । अतो वाङ्मयबोधोपकारि तिष्ठन्तरथूलज्ञानसहितं सुव्यक्तकारकसमाससहित-कृदन्तादि परिमितं व्याकरणं छासबुद्धौ स्थिरीकृत्यानतिक्रान्त एव काले प्रथमं गद्यवाङ्मयाध्ययनं तदुत्तरं च काव्याध्ययनमारब्धव्यम् । सम्प्रति पदस्वीयः काव्यपाठनमाङ्ग्लनाटशालासु भवति तस्मिन् रसप्रहणापेक्षया भाषाबोधमात्रदृष्टिरयाधिकतरं पुरस्कियते ।

एतद्व्याकरणज्ञानाधिगमस्य परिणते वयस्येव मुशकत्वादाङ्ग्लमहाविद्यालयेष्वेव सप्त-मध्य-कौमुद्यादिद्वारा व्याकरणाध्ययनं पाठ्यक्रमे संनिवेशमर्हति । किन्तु तत्र व्याकरणाधीतेरत्यन्ताभावे काव्यनाटकादिवाङ्मयमात्राध्ययनं प्रवर्तते । आङ्ग्लमहाविद्यालयेषु ॥ सर्वत्राप्याङ्ग्लभाषा-माध्यममेव संस्कृताध्यापने प्रयुज्यते, येन परिणतबुद्धीनामप्यप्येतॄणां संस्कृतटीकायाचनापेक्षयाऽऽङ्ग्लानुवाद एव भूयसी रतिरिति नैवगिकमेव । अतः ॥ लाभोऽयं यदाङ्ग्लभाषागतानां काव्यसर्माद्याशास्त्रग्रन्थानामध्ययनेन भाषासङ्कलनप्रधानाया (Synthetic) दृष्टेर्भाषकत्वं वैद्ययं च श्लाघ्यै-धिगम्येते, ययोदयदोजनं संस्कृतकाव्याध्ययनेऽपि विधातुं शक्यते । इति-

रूपेण यदीतिना संस्कृतभाषाशान् रतोजमानमवशिष्यते, तेषां पञ्चमप्रादि-
पादिह्ये रनिर्घण्ये च ।

प्रयोजनम् ।

काव्याभ्यापने न केवलं पदकारकज्ञानं पर्याप्तम् । पदकारकज्ञानेन
तात्पर्यार्थावगतिः सम्भवाभ्याप्यार्थबोधो वा गद्यस्यैव प्रयोजनम् । अतो
त्रिपुष्पगद्याप्यनानन्तरं काव्याभ्यापनं महते हिताय कथ्येत । 'वाक्य
रसात्मकं काव्यम्' इति काव्यकथनमविवृत्य न केवलं तात्पर्यार्थावगमौ
वाभ्याप्यार्थबोधो वा, अरि तु व्यङ्ग्यार्थवृत्तन नवरसाभिव्यञ्जनं चोपाभ्यामपि
“सद्यःपरनिर्णयं” इत्येव काव्याभ्यापनाभ्यापनयोः प्रमुखं प्रयोजनम् । या
पक्षपाताद्यदिर्मनुष्यमात्रेऽन्तर्हिता कविजने चोद्रेकेणाभिव्यञ्जा तस्याः कवि-
यचोभिरेषोद्बोधनं, नवनयोमेपद्यालिन्या प्रतिभया प्रसादास्पदीकृतस्य
कवियिदम्भस्य भावसङ्कल्पपद्याधारद्व्यालोकप्रभाभासुतेऽन्तरिक्षे सञ्चारः,
—यथा, सीतारामाभ्यां सह व्योमयानमभ्यास्योदधिमेतलालङ्कृतां लङ्कां
परित्यज्यापोष्यानगरीं गन्तव्या, रामगिर्याभ्रमाग्नेयदूतेन सह वा विहायसि
सञ्चर्य यशेश्वराणां पठतिरल्का गन्तव्या च विविधान् चिचचधुरंशाना-
लोकानवलोकयन्ती रसज्ञानैरिति सकलमौलिभूतं प्रयोजनं काव्यस्य । काव्यस्य
नीयुपदेशपरं प्रयोजनं यद्यप्युरीकृतं सम्भटेन, तथापि तत् 'कान्तासम्मि-
ततया' एव, न तु प्राधान्येनेति समबनुद्धं काव्याभ्यापने रसाभिव्यञ्जनपरैः
सद्यःपरनिर्णयौ चैकाम्रदृष्टिभिः काव्याभ्यापकेर्भाष्यम् ।

पद्यकाव्ययोर्भेदः ।

अत एव मर्मज्ञैः संस्कृतसाहित्यमीमांसकैः काव्यशब्दो रसदृष्टिं पुर-
स्कृत्यैव प्रयुज्यते । तददृष्ट्या गद्य पद्य चेत्युभेऽपि रसप्राधान्यात्काव्यकोटि-
मधिरोहत, न केवलं पद्यमेव काव्यव्यव-छेदकम् । पद्यतुन्दिलेऽपि संस्कृत-
साहित्ये तत्त्वचिन्तापरा वाभ्याप्यार्थकथनबहुला बहुवक्तृशब्दोपेक्षा प्रत्या रस-
वैकल्यात्काव्यपदवीं नाहन्तीति पूर्वतनसाहित्यविदामेव सिद्धान्तः । अन्यथा
प्राक्तने काले बाणभट्टकृतो कादम्बरीहर्षचरितग्रन्थो, दण्डिनो दशकुमार-
चरितं, मुद्गन्धोर्वासवदत्तं चार्वाचीने कालेऽभिकादत्तव्यासविरचितः

शिवराजविजय इत्येते ग्रन्था गद्यवचन परिदधाना अपि भूयःपरिमाणेन काव्यरससम्भृताः कथं भवेयुः ।।

कीदृशानि काव्यान्यध्यापनीयानि ।

नीत्युरदेशः काव्याध्ययनस्य गौण प्रयोजनमिति विशय नीत्युरदेश-
प्रधानानि सुभाषितानि नादावध्यापनीयानि । नीत्युपदेशपरगि सुभाषिता-
न्येव काव्यमित्यन्यथाग्रहः परिवर्तनीयो मम्मटमतानुसारेण । सुभाषितरत्न-
माण्डागारस्थानि पञ्चस्रगाद्यन्योक्तिपरगि, ‘उपद्रुणा च गृहे उग्रम्’ इति
परिहासविनोदपूर्णानि, सुपुत्रकुपुत्रादिविषयैकावलम्बीनि हृद्योपमादृष्टान्ता-
दिभिः प्रचुरितानि सुबोधसुभाषितान्येव आरम्भ अध्ययनार्हाणि । तदनन्तर रघु-
कुमारकिरातादिपञ्चमहाकाव्याध्ययनार्हान् तेभ्योऽपि सुगमतराणि नैसर्गिक-
कवित्वेनोद्भासमानानि, अवागिनीयप्रयोगबाहुल्याच्छास्त्रिभिर्गञ्जनिमीलिक-
या दृश्यमानान्यपि प्रथितपद्यमहाकवीना स्मृतिप्रदानि रामायणमहाभारत-
गतानि विविधरसरिप्लुतप्रसङ्गवर्णनानि विभिन्नतुमनोहरदृश्यवर्णनानि
चादावेवाम्यासमर्हन्ति । किन्तु रामायणमहाभारतस्या कृत्तान्तकयनमात्रपरा-
दृष्टन्दोरूपेणावतीर्णा अपि काव्यरसवैरस्याद् गद्यसदृशा विभागा नानुशीलन-
योग्याः । पञ्चशानेन्द्रियप्राप्त्यदृशाना वर्णनेन सुमनोहरकल्पनाभिश्च चित्त-
चक्षुःप्राप्त्या दृश्यमालामुत्पादयता, कल्पनाप्रतिषेधजननेनान्यादृशमाद्योक्तं
प्रदर्शयता, स्थूलसूक्ष्मं विस्मारयतामेव काव्यानामभ्यासः भव्यात् ।

अध्यापनाधिकारः ।

न केवलमरसिकत्वेऽपि परीक्षोत्तरणार्थमेव साहित्यशास्त्राध्ययनं
शुष्ककाष्ठभेदनमिवानुतिष्ठन्तः काव्याध्यापनेऽधिकारिणः । नैसर्गिकसदृश्यत्वेन
जीविते सुखे च प्रतिप्रसङ्ग प्रतिस्थल काव्यं पश्यन्तस्तद्रसं चाकण्टं
निवीयाऽऽनन्दस्य परां कोटिं गच्छन्तः, सात्विकमावैस्तं परितुमावयन्तः,
काव्यं जीवितपयोनिधिमयितं नवनीतमेवेत्याकट्य ग्रन्थगतोऽपि काव्यरसेऽ-
गुलं निर्वृतिमनुभवन्तः, काव्यरसाभिष्यन्त्रे साहित्यशास्त्रं साधनमात्रमिति
यायाप्यमवबुद्धय सदृश्यतया तच्छास्त्राध्ययननिरता एव घनाः काव्या-
ध्यापनेऽधिकारिणः । अन्येनामध्यापनं वाक्यार्थमात्रबोधनाय शुष्करसा-
द्योचनाय कस्मैत, न तु रसोन्मेषाय ।

प्रस्तावः । छात्राणां परिचितानुभवमधिष्ठाय तत्कल्पनाशक्तिप्रतिबो-
धजनकैः प्रश्नैः प्रस्तावः कार्यः । शक्यं चेत्प्रस्तूयमानविषयसन्दर्भानु-
सारेणैवाध्येष्यमाणकाव्यगतानां केषाञ्चिदपरिचितपदानामर्थं सुबोधपर्यायै-
र्विशदीकर्तव्यः । छात्रैर्ज्ञातपूर्वाणां विशिष्टपर्यायाणां तेभ्यो निष्कासनादनन्तर-
मेव तत्समानार्थानि श्लोकस्थितान्यपरिचितपदानि तैः पर्यायैः सयोज्य
प्रवक्तव्यानि फलके लेखनीयानि चेत्ययमन क्रमः । किन्तु नूतनपदपरिचय-
काले न कथमपि काव्यकेन्द्रवर्तिनी कल्पना सूचनीया । अन्वया प्रस्ताव-
पदस्य यौगिकोऽर्थं परिवर्तेत । प्रौढावस्थायां साङ्घिकवर्तनं चित्रोपयोगो
वा नापेक्ष्यते । चित्रोपयोगः काव्यशब्दैस्त्वद्यमाने जडचित्रातिशायिनि
मनश्चित्रे व्याघातं जनयति । तस्माच्चित्रोपयोगः प्रौढावस्थायां विशेषतः
काव्याध्यापने परिवर्जनीयः ।

वाचनम् । समुचितप्रस्तावानन्तरं पाठ्यमानकाव्याद्यस्य सन्दर्भ-
प्रसङ्गादिकथनमुखेन लयस्वरसङ्क्रम-विरामादियोजनया भाषानुगुण
विशदं वाचनं, यथाशक्यं सुस्वरं चाध्यापकेन कर्तव्यम् । शास्त्रिप्रवराणां
हरिकीर्तनकराणां पुराणप्रवक्तृणां च भुक्तिमनोहरां श्लोकपठनपद्धतिरत्र प्राज्ञा ।
पुस्तकमाभित्य काव्यवाचनमित्ययं सम्प्रतितनानामध्यापकानां निकृष्टः
पन्थाः । अध्याप्यमानं काव्यं कण्ठस्थं चेत्तत्पठनं सविशेषं परिणामावह-
कमिति । प्राचीनसम्प्रदायिनः शास्त्रिवरेभ्यो त्रिपुलपद्यपङ्क्तीनां कण्ठगतत्वा-
न्मुञ्चपठनमात्रेणापि काव्याध्यापनेऽलङ्कर्मणाः । अत एव तेषां पठनं ग्रन्थ-
बन्धनं समुत्सार्य लयं काकु विरामादिभिरनिर्बन्धं रसभाषाभिष्यञ्जकमवति ।
अधुनातनाध्यापकैरपीयमेव सरणिरनुसर्तव्या । वाचनं पठनं वा यथावश्यं
द्विस्त्रिवां कार्यम् । तत्परिणामावहं चेदसंशयं काव्यस्यूलार्थप्रतीतिं जनयति ।

अध्यापकस्य सुमनोहरा वाचनपद्धतिरविवादं छात्राणामनुकरणवृद्धिं
प्रबोध्य तानपि सम्यग्वाचनपटून् विदधाति । अतः काव्याध्यापनात्प्राग-
ध्यापकेन गृहे स्वयं काव्यवाचनाभ्यासः कार्यः । समग्रकाव्याद्यपठनं
सामान्यतोऽर्थप्रतीतिकारिण्या गत्या समं लयसमन्वितं भवतु, येन काव्याद्य-
दृष्टात्रैरधिगतार्थं स्यात् । काव्यगतं, स्थायिभावो व्यभिचारिभावसनापो,

घोषकारिणा 'अर्पणारुह'—नादधर्मेण कथं प्रकाशनीयः, पाठ्यमानकाव्ये
विशिष्टपदवाक्यांशाच्छानसमवधानवचनायै कथं 'विसर्गपुरस्सरं (वर्णापात-
पूर्वकं) मुद्रितद्वन्द्वचारीयाः, काव्यभट्टकाव्यसमाप्तायामभ्यर्थावसानानुसारेण
मध्येऽपि कथं 'विरामानुबन्धौ प्रदर्शनीयौ, विविधभावानुगुणं कण्ठे कथं
'दीपनप्रशमने सम्पादनीये, भावपरिवर्तनानुरोधेन कथं स्वरेण काकुर-
भिव्यङ्क्तव्या, उच्चदीप्तमन्द्रनीचद्रुतविलम्बितादयः पाठ्याष्टङ्काराः समु-
चितसंयोजनेन भावव्यक्तये कथमुपयोजनीया इत्यादि कृत्तनमपि भारतीय-
नाट्यशास्त्रगततात्पर्यमांशानुरोधेन पूर्वं सम्यग्विमृश्यैव प्रकटपठनाभ्यासोऽ-
ध्यापकेन गृहे कार्यः, काव्याध्यापनकाले छात्राणां पुरतः सकलं च तदा-
विष्करणीयं, येन शेषां काव्यस्यूतायंप्रतीतिः स्यात्, काव्यवृत्तचारुता
यमकानुप्रासादिशब्दालङ्काराश्च च्छानदृश्यवन्तरङ्गाः स्युः ।

रथूलप्रभाः । छात्राणां काव्यस्यूतायंप्रतीतिं परीक्षितुं द्वित्राः प्रभाः
प्रदध्याः, यैर्विविक्तश्लोकसूचितः समग्रज्ञानगतो मुरुषामिप्रायोऽभिव्यक्तः
स्यात्, ध्वनिचारिभावसङ्कृत एकत्वपर्यवसायी स्यादपिभावस्यप्रविष्टेषु
मुख्यरश्मिभवेत् । मुख्यामिप्रायपरिज्ञानमेवाप्येतन् काव्यस्य सूक्ष्माध्ययने
प्रवर्तयति ।

सूक्ष्माध्ययनम् । सूक्ष्माध्ययनार्थं सण्डान्वयपद्धत्या रसभावपूर्गे-
नान्तःकरणेन प्रकृतिविरणादिकमध्यापकेन प्रचालनीयम् । 'रमणीयार्थप्रति-
पादकः शब्दः काव्यम्' इति पण्डितराजदशगुप्ताशौक्यनुसारं रमणीयार्थं

१ अर्पणं नाम लीलावर्गस्वरेणापूरयदिव शब्दे यत्प्रत्यये (भा. नाट्यशास्त्रम्) ।

२ विसर्गो नाम वाक्यव्यासः (भा. नाट्यशास्त्रम्) ।

३ अर्पणमात्रौ काव्यशब्दश्च च्छन्दोवशाद् दृश्यन्ते हि एकद्विविचद्वयस्य
विरामाः, 'पदवर्गसमाप्ते च' । "समीक्ष्य गृह्यते कर्तव्यो विरामो रसभावतः ।
ते विरामाः स्मृताः काव्ये वृत्तनादसमुद्भवाः ॥ उक्तम्यापि क्रमेण वन्द्यैः
काव्यार्थेऽप्यवशास्तदा ॥ अनुबन्धः पदान्तरेष्वविच्छेदानुच्छेदासनम् ॥
४ दीपनं नाम विरामानशोभि यर्पमानस्वरश्च । प्रशमनं नाम तारं गतानां
स्वराणामवेरवर्णनादतरणमिति ॥ (भा. ना. शास्त्रम्)

व्यङ्ग्यार्थे वा प्रतिपादयितुमर्थानुसारिणः शब्दाः कथं काव्ये प्रयुक्ता इति शब्दार्थोभयदृष्टिमाभित्य च्छात्राणां कल्पनाशक्तिं प्रस्फोरयन्तो रसभावोद्बोधकाः प्रश्ना विरचनीयाः, न पदकारकबोधमात्रपराः । काव्य-रसग्रहणं पदकारकबोधमवलम्ब्य एव, किन्तु विपुलगद्याध्ययनेन च्छात्रदृढ-येषु परिपाकं प्राप्त एव कारकज्ञाने काव्याध्ययनमारम्भणीयम् । अरिमज्ज-वसरेऽपेक्षितमपि तज्ज्ञानं काव्यरसग्रहणापेक्षया गौणत्वं भजते । कारकबोधः काव्याध्ययने रसभावकल्पनादिकमग्नं प्रस्थाप्यैव स्वयं साधनभूतः सन् कृतार्थोभवति । अतः प्रभविवरणादिकं प्राधान्येन रसभावकल्पनाभिग्नज्ञकं यथा परिपाठ्या भवेत्तैव काव्याध्यापनेऽङ्गीकर्तव्यम् ।

शास्त्रिवेरण्यानां काव्याध्यापनशैली प्रायो रसोद्वाहिनी, यतस्तेषां प्रगाढवाङ्मयाध्ययनं मनःसमाधिमाधायोज्यताभिरुचिमुत्पाद्य च तास्तादात्म्योत्साहसम्पन्नानेषाध्यापनकर्मणि नियोजयति । विपुलवाङ्मयास्थावजनितं मध्यापकगतं तादात्म्यमध्येतृष्वपि प्रतिफलितं भूत्वा तेषां वाङ्मयाभिरुचिं स्वर्धयति । लोकशास्त्रकाव्याद्यवेक्षणाद्व्याप्त्या निपुणता काव्यशिक्षयाऽभ्यासश्च शक्तिसहकृतौ यथा कवेः काव्योद्भवे तथा व्याख्यातुरपि सरस-व्याख्यानकौशले हेतुः । 'क्रियासिद्धिः सत्त्वे भवति महतां मोपकरणे' इत्युक्त्यनु-सारेण रसविदो व्याख्यातुर्माहात्म्यमेवात्र हेतुः, रीतिरकिञ्चित्करोति यद्यपि सत्यं, तथाप्यावेदनरीतिज्ञानं प्रशङ्कतोऽध्यापकस्योपोद्बलकं न हानिकरमिति—

शिष्टा क्रिया कस्यचिदात्मसंस्था सङ्क्रान्तिरन्यस्य विशेषपुण्या ।

यस्योभयं साधु स शिक्षकाणां धुरि प्रतिष्ठापयितव्य एव ॥

इत्येतस्मात्कालिदासवचनात्स्थित्यति । पूर्वतनानां शास्त्रिवराणां विततं ज्ञानं संस्कृतिसूचकानां विविधपौराणिकसन्दर्भाणां प्रपूरणे पर्याप्तम् । मनो-विनोदनपराणां कथादृष्टान्तादीनां प्रकृष्टावगाहनवशात्तेषां काव्यविवरणोपयुक्तं कथनकौशलमपि च्छात्रान्मन्त्रमुग्धानिव चित्रविन्यस्तानिव करोति । अतस्तेषां काव्यपाठनमतितरां निर्भूतिमादघदध्येतृदृढयेषु स्मृतिसादृचर्योत्पादनेन चिरसंस्कारकरं भवति । आधुनिकमनोविज्ञानानवगतावपि ते मनोविज्ञानाधिष्ठितान्येषाध्यापनतत्त्वान्यबोधपूर्वमेव केषुचित्स्थलेषु परिपालयन्तीत्यत्र विषये प्रत्यक्षविद एव प्रमाणम् ।

किन्तु तेषामध्यापनमिदानीन्तने काले कथनैकरिपाटीमेवावलम्ब्यते,
न तु प्रश्नोत्तरपरिपाटीन् । तैः कथनप्रधानां दण्डान्वयपद्वतिं हित्वाऽऽधुनिक-
संवादपद्वतेः साधर्म्यमापन्ना प्राच्यैरेवोद्भाविता प्रश्नोत्तरप्रधाना खण्डान्वय-
पद्वतिरध्यापने समाग्रयितव्येति साक्षीयान् पन्थाः । यतो दण्डान्वयपद्वते-
मौखिकाध्यापनेऽनुसरणं—

पदच्छेदः पदार्थोक्तिर्विग्रहो वाक्ययोजना ।

आक्षेपोऽथ समाधानं व्याख्यानं पञ्चलक्षणम् ॥

इति रीत्या यद्यपि सम्प्रबोधाय कस्यते, तथापि तन् पदच्छेदकरो समास-
विग्रहादिपरा कर्तृकर्मविधियाद्यन्वयभूयिष्ठा व्याकरणदृष्टिमेवाग्रे निधाय काव्य-
रसशोभन एव पर्यवस्यति । काव्याध्यापने खण्डान्वयपद्वत्या विरचिताऽ-
प्रभास्तु कर्तृकर्मविधिराकरणसंज्ञानुसारेऽपि 'किमो रूपं पुरस्कृत्य' द्रव्य-
गुणजातित्रिधादिवाचकः । विद्यातु शक्यन्ते, येन प्रश्नसंक्षेपितद्रव्यगुणत्रिधादि-
द्वारैव वाक्यगतपदानां कर्तृकर्मविधाबोधदृष्टासमनसु स्वयमेवाविर्भूय, बोध-
प्ररोचनपूर्वकप्रत्युत्तरक्षेत्रे तन्मतिं नियुज्य च शनैः शनैः काव्यरस समु-
द्भासयतीति प्रयोगनिष्ठयानामध्यापकानामनुवृत्तिः । अतः खण्डान्वयपद्वति-

नुमवाधिष्ठितः सिद्धान्तः । वैयक्तिकश्लोकस्य रसालङ्कारविवरणात्मप्र-
काव्यपरिच्छेदस्य सङ्कलितसंवेदनमेव रुचिरतरम् । अत एव मुख्याभिप्राय
रसदृष्टिं च प्रमुखीकृत्य शब्दार्थयोः समुचितसाहचर्यविषये प्रश्नविवरणादिक-
मपेक्ष्यते । तदर्थमेव शब्दस्पर्शरूपरसगन्धसंवेदन काव्यगतपदसूचनेन पुनरु-
द्भावयन्तमित्तच्छुर्गोचराया दृश्यसन्ततेरुत्पादने समर्थाश्च प्रश्ना विरच-
नीयाः । भवतु नाम प्रश्नानां कार्यकारणबोधक तर्कानुसारित्वं, किन्तु तर्कोऽत्र
काव्यकल्पनावशग एव रससाहाय्यमाचरन् काव्यसौन्दर्याभिव्यञ्जनाय
भवतु, न तु रसविपाताय ।

काव्याध्यापने न केवल प्रश्नाः प्रष्टव्याः, किन्तु कथनपरिपाटीमाभित्य
लवकाकुविशमाद्यलङ्कृतेन संस्कृतभाषणेन सोत्साह रसभावकल्पनाप्रति-
बोधकर मनश्चित्रमालाजनक विवरणमपि कार्यम् । प्रश्नप्रश्नैः काव्यविच्छेदेन
पर्यवस्यन्नसोत्कर्षे प्रतिबध्नाति । कथनातिरेकेस्तु कविवचनसौन्दर्यं निह्नुत्य
च्छात्राणां तन्द्रित्वमुत्पादयति । छात्रैः सम्पगवद्बुद्ध्यां काव्यकल्पनायां
विवरणकथनयोः धौन पुन्यातिरेकः कदाचिद्वसप्रवाह स्तभ्नाति, कविवचन-
वपुषो मूलसौन्दर्यं चावृणोति । अतः 'नामूलं लिख्यते किञ्चिन्नानपक्षितमुच्यते'
इति महिनायोक्तिमनुसृत्य कथ्युक्तपदवैदग्ध्यं यथा प्रश्नकथनप्रणाल्या
प्रकाशयेत् सैवाध्यापकेन मौखिकाध्यापनेऽङ्गीकार्या । कथनप्रणाली प्रश्नप्रणाली
क्षेत्रेतयोः समन्वयेन कविवचनं पुरस्कृत्यैव प्रश्नमुखन विहित विवरण-
व्यवस्थितामाप्नोतीति न कदापि विस्मरणीयम् । अध्याप्यमानकाव्यद्वारा
कक्षेरेव छात्रैः साधं विश्रम्भाणो भवतु, न स स्वीयभाषणाधिक्येना-
ध्यापकेन प्रतिष्ठमिमतव्य इति सारः । विवरणसमये दुरूहस्थलेषु विविध-
स्थलेषु च शैक्षणिकसन्दर्भप्रपञ्चणाय शास्त्रिकविषयावेदनाय सामान्यज्ञान-
संवर्धनाय च मातृभाषोपयोगोऽनिर्वन्ध कार्यः, यतश्चात्रसुबोधसिद्धिरेवा-
ध्यापनस्य परमं प्रयोजनम् ।

शालिणो वैयक्तिकश्लोकव्याख्यानं यथा पदपदार्थविवृतिपुरस्सरं
कुर्वन्ति तथा पूर्वोत्तरश्लोकयोरन्योन्यसम्बन्धसिद्धयेऽपि तयोर्मध्ये टीकाग्रन्थानु-
रोधेनावतरणिकाग्रन्थस्यन्ति । एषाऽवतरणिकोत्तरश्लोकाभिप्रायं सत्स्य
सद्विषये जिज्ञासा चोत्थाप्य श्लोकरूपाणां विविधावयवानामन्योन्यसङ्घटनेन

समुचितविन्यासं साधयन्ती चित्तचक्षुषः पुरतोऽलङ्कार्यरूपं रसवपुः
संस्थापयति । एतदीपद्विच्छेदनसद्वृत्तमर्थसङ्कलनं काव्यरसावगाहनस्या-
तीवोपकुर्वते । तस्मादेतद्वीकामन्यस्य शास्त्रिमिरनुत्तं चावतरणिकापूरण-
माधुनिकाध्यापकैरप्युरीनतं व्यम् । आदावध्यापकेन प्रत्येकश्लोकविवरणारम्भेऽ-
वतरणिकाग्रपण्यस्य पूर्वोत्तरश्लोकयोः सम्बन्धः सद्व्यवहारीयः, तदनन्तर-
मध्याप्यमानश्लोकस्य प्रभविवरणसमाप्तौ तं श्लोकं पुनरप्यर्थप्रतीतिस्थैर्याय
वाचयित्वा तदुत्तरश्लोकावतरणिका प्रस्थाप्या, तदनु पुनर्विवरणमारम्भणीय-
मिति सामान्यः पन्थाः । मुख्यमिप्रायमनुदध्य काव्यपरिच्छेदगतानां
विविक्तश्लोकानामुपरिवर्गितमध्यापनमेव मुकुमारमतीनामप्येतृणां, समीचीन-
बोधकरं भवति ।

कथं कल्पनावैभवं वर्णनचातुर्यं रसप्रकर्षोऽलङ्कारयोजना पदला-
लित्यमिति विविधदृष्टीरङ्गीकृत्य स एव काव्यपरिच्छेदः पुनः पुनरप्यप्येवं
शक्यते । अस्मिन् व्यतिकरे काव्यपरिच्छेदस्थितानां श्लोकानां पूर्वापरक्रम
परिचर्यं वा तामुपरिदिशितदृष्टिमनुदध्यैव यद्यद् वस्तु परिच्छेदे लभ्यते,
तस्य तस्य सद्व्यवहाराय प्रभविवरणायाभीयते । एव कल्पनावैभवदृष्ट्या
वर्णनचातुर्यदृष्ट्या वा सञ्जाते प्रभविवरणादौ, रसप्रकर्षविषयिण्या पद-
लालित्यसम्बन्धिण्या वाऽन्यदृष्ट्या प्रभविवरणादिभिः समप्रपरिच्छेदेऽधिग-
म्यमानानि वस्तूनि सद्व्यवहारे । इत्थं प्रभित्तदृष्ट्यवलम्बेन स एव काव्य-
परिच्छेदस्तत्तद्विशिष्टवस्तूपलब्धये मुहुर्मुहुर्दृष्टव्यैवाचनीयः । एतादृशे काव्या-
व्यवहारे सद्व्यवहारेणैव प्रधानपदं रमते; परमनधिगतकाव्यार्थानामन-
धीतकतिपयकाव्यानां मुकुमारमतीनां छात्राणामपि पठतिनोरकारिणी भवेत् ।
अभ्यस्तपर्याप्तकाव्याः परिणतमतय एव शिष्या इदंश्याप्यनकर्मणः शक्ताः
सन्तो महान्तं लाभमावहेयुः । तस्मात्कञ्चिच्छाल श्लोकक्रमानुसारेणैव काव्य-
मध्याप्य सञ्जातपर्याप्तकाव्यानामेव च्छात्राणामध्यापनेऽयं पन्थाः
समाभ्यगोचरः ।

अलङ्कारज्ञानम् । प्रारम्भिकाध्यापने वृत्तालङ्कारज्ञानं नापेक्ष्यते, किन्तु
छात्राणां प्रौढावस्थायां काव्यविवरणप्रसङ्गतस्तत्तयावकाशं श्लोकमार्थं वितीर्णं
शनेः शनेः परिघर्षणीयम् । उपमानव्ययरूपकप्रान्तिमद्वन्द्वतुल्येडा-

दृष्टान्तव्यतिरेकाप्रस्तुतप्रशंसाश्लेषार्थान्तरन्यासादयः केचिद्विशिष्टालङ्कारा
अध्याप्यमानकाव्यसन्दर्भानुरोधेनैव बोधनीयाः । उदाहरणभूतश्लोकस्थमुप-
मानोपमेयवाचकपदानां सादृश्यं तुल्यकसत्वं वा समुचितप्रभैरुत्थाप्रेभ्यो
निष्कास्य, उपमेयपदान्युपमानपदानि च स्वस्मद्वये समानपङ्क्तावेव फलके
विलिख्य साधर्म्यं विशदीकर्तव्यम् । एवं विपुलोदाहरणैः परिचयं प्रापिते
साधर्म्यं केनचित्कालेनालङ्काराभिधानलक्षणानि क्रमशोऽल्पाव्यमानया
कथयितव्यानि । अधिगते चावसरे साधर्म्यमूलकालङ्कारभेदाः समानोपमानो-
पमेययोर्विभिन्नभङ्ग्यैव कथमुत्पद्यन्ते इत्यवस्तनोदाहरणैः पृथक्कृते पाठे
व्याख्येयम् ।

यथा—‘मुखं कमलमिव’ (उपमा), ‘मुखं मुखमिव’ (अनन्वयः),
‘मुखमेव कमलम्’ (रूपकम्), ‘कमलमिति भ्रमरा मुखमनुधावन्ति’
(भ्रान्तिमान्), ‘इदं कमलं, न मुखम्’ (अपह्नुतिः), ‘नूनं मुखं
कमलं मन्ये’ (उत्प्रेक्षा), ‘जले कमलं, स्थले तव मुखम्’ (दृष्टान्तः),
‘मुखं कमलादतिरिच्यते’ (व्यतिरेकः) इति । रघोलीपुलाकन्यायेन
पाठशालायामेतावतैवालङ्कारशानेनालम् । इयमीपदलङ्काराभिधौर्महाविद्या-
लयेष्वेव समुचितवेलायां काव्यप्रकाशादिग्रन्थमतालङ्काराणां सूत्रमाभ्यासेन
वृद्धिं प्राप्नुयात् ।

वृत्तज्ञानम् । वृत्तज्ञानविषये तावद् वृत्तनामकथनमात्राभाधिकं
किमपि काव्यरसग्रहणसमये कर्तुमिष्यते, यतो वृत्तलक्षणादिविवेचनेन काव्य-
रसोद्बोधो निरुद्धो भवतीत्यनुभवः । अतः पृथक्तया मातृभाषयैव बहुपयुक्त-
वृत्तलक्षणान्यध्याप्यानि, मातृभाषायामपि संस्कृतवृत्तानां प्रयोगप्राप्त्यात् ।
इदन्तरे पाठे ‘यमात्ताराजभानसलगम्’ इति पङ्क्तेः साभिप्रायत्वं लघुगुरु-
क्रमेण गणपरिगणनोपयुक्तत्वं च विशदीकृत्याक्षरसङ्ख्यानुसारेण “अनुष्टुप्
व्याया—उपजाति—दुतविलम्बित—भुजङ्गप्रयात—वसन्ततिलका—मालिनी—
पृथ्वी—मन्दाक्रान्ता—शिलरिणी—हरिणी—शार्दूलविक्रीडित—स्रग्धरा—” इत्या-
दीनां प्रचुरप्रयोगाणां वृत्तानां गणनिरूपणं छात्रैः कारयितव्यम् ।

वृत्तयोजनाविवरणम् । अर्थानुसारिण्यास्तु वृत्तयोजनायां विवरणं
काव्यरसग्रहणकालेऽपि रसाभिधौचिवर्धनपुरस्सरं विधातुं शक्यते । यथा—

कुमारसम्भवे 'अस्त्युत्तरस्यां दिशि देवतात्मा' इत्यादिश्लोकेषु गुह्यवर्ण-
माचुर्वेग नगाधिराजस्य हिमवतो गुह्यत्वविस्तीर्णत्वे कथमभिव्यज्येते, मेघदूते
चा मन्दाक्रान्तादृष्ट यथादृश्यस्य विपलम्भजनितं जडिमानं कथं द्योतयतीति
विवरणसमेतया विशिष्टपठनशैल्या शपनीयम् ।

यथा वृत्तस्यार्थानुसारित्वं तथा विशिष्टवर्णसहितैः समुचितार्थसूचकत्वं
पदालित्वं वा सुविशदपठनपूर्वकं प्रदर्शयितुं पार्यते । यथा कुमारसम्भवे—

यः पूरयन्क्रीचकरन्प्रभागान्दरीमुखोत्थेन समीरणेन ।

उद्भास्यतामिच्छति किंनराणां तानप्रदायित्वमिषोपगन्तुम् ॥

इति श्लोके 'पूरयन्' इत्यस्मात्पदात्पूर्वमुपध्यानीयप्रयोगोऽवशिष्टे भागोऽ-
नुनादिकप्रयोगश्च पवनध्मानं पवनध्वनिमपि कथं सूचयतः, तथा—

कपोलकण्ठः करिभिर्विनेतुं विघट्टितानां सरलदुमाणाम् ।

यत्र रक्तक्षीरतया प्रसूतस्नानूनि गन्धस्सुरभीकरोति ॥

इत्यत्र ककारटकारयोर्निहामूल्यस्य समुच्चयवर्णानां च प्रयोगः करिणां कपोल-
वर्णने दृढाय, कण्ठसंवेदनायां अलहनीयत्वं, द्वितीयपङ्क्तौ च रकारो वृक्ष-
क्षीरस्य क्षटिति परिर्णमन, तदुत्तरं रकारो घातप्रेरितं गन्धप्रसरणं च कथं
व्यञ्जयन्तीत्यादिरीत्या कुतश्चनमपि वर्णविन्याससंवेदगम्यं प्रदर्शनीयम् । तथा
मेघदूते च—

सङ्गीताय प्रहृतमुरजाः स्निग्धगम्भीरधोपम् ।

इत्यस्यां पङ्क्तौ पठ्यमानायां 'सङ्गीताय' इति पदेऽनुस्यारेण मधुरगीतं
श्रुतिपथमायावीच, तथा 'प्रहृत' इति पदेन सङ्गीतसहकारिणि मृदङ्गे
कराघातः, तमनु 'स्निग्धगम्भीरधोपम्' इति पदेन मृदङ्गाभिष्ययमानो
ध्वनिः भूयत इवेति प्रकटपठनपुरस्सरं प्रदर्श्य तत्र श्लाघाश्रयणं समा-
कर्षणीयम् । एवं यमकानुप्रासयुक्तान्यनुकरणवाचकानि च पदानि विधेयतोऽ-
वधानमर्हन्ति । तथा च समुचितपदप्रयोगपूर्वकं कविः कथं छन्दश्चित्रमाला-
मुत्पादयतीत्येतदपि प्रभविषरणैः सङ्कल्पनदृष्ट्या रसोत्कर्षसिद्धये पाठयितव्यम् ।

पुनर्याचनम् । एवं सप्रभविषरगात्सूक्ष्माप्ययनादनन्तरं सकलरसा-
प्यर्पितव्यास्य यस्य सहस्ररिणामनिष्पन्नस्येऽप्यपकेनादौ सद्गुणैः पठनीयं

यथाशक्यं सुस्वरं गेयं वा । तदनु तेन च्छात्रैः शार्धं च एव काव्याशः
सङ्घशः पठनीयो गेयो वा, येन काव्यार्थसौरभं स्वरमाधुर्येण साकं तेषां
स्मृतिशः पुटमभिव्याप्य ताननुरणनकर्मणि नियोजयेत्, मृच्छकटिकनायकेन
चारुदत्तेन समं च —

सं तस्य स्वरसङ्क्रमं मृदुगिरः श्लिष्टं च तन्त्रीस्वनं

वर्णानामपि भूर्छनान्तरगतं तार विरामे मृदुम् ।

हेछास्यमितं पुनश्च ललितं रागद्विजचारितं

॥ यत्सत्यं विरतेऽपि गीतसमये गच्छामि शृण्वन्निव ॥

इति रीत्या तान् सङ्ज्ञातसंवेदान् विदध्यात् ।

इत्थमेकस्मिन्पाठे विचतुराः श्लोकाः समाप्यन्ते । काव्यपरिच्छेदः
प्रदीर्घश्चेत्तस्य यथोचितखण्डान् परिकल्प्य प्रतिपाठं ते ते खण्डा उपरितन-
प्रभविवरणरीत्या समाप्याः । आदिमे पाठे समग्रपरिच्छेदस्य स्थूलबोध-
विधाय पञ्चाः प्रतिपाठं नूतनश्लोकाः पूर्वश्लोकैः सह प्रभकथनपूर्वकं सयोज्याः ।
एवमवस्थिते समग्रकाव्यपरिच्छेदाध्यापनेऽध्यापकः पुनरप्युक्तिपाटेनावशिष्ट-
छात्रबोधवैकल्यं परिहर्तुं शक्यस्येत् ।

नाटकाध्यापनम् ।

नाटकास्य दृश्यकाव्यान्तर्भूतत्वात्तदध्यापनमपि पूर्ववर्णितरीत्यैव
प्रायः कार्यम् । विशेषतस्तस्य पञ्चाटकस्य सूक्ष्माध्ययनात्प्राग् दृश्यहारिण्या
संख्या नाट्यकथावस्तुपरिचयो मुखतो विधातव्यः, येन शातपूर्वं
नाट्यसंविधानकं छासागामन्तःकरणेषु सामान्येण विस्पष्टत्वेन च स्थिरी-
भूय बोधवृत्तिपुरस्सरे सूक्ष्माध्ययने तान् प्रवर्तयेत् । नाट्यवस्तुकथनमनु-
प्रतिसमयमप्येवाञ्च नाटकखण्डान् परिकल्प्य ते पृथक्पृथक् कथितपूर्वाञ्च नाट्य-
शास्त्रगतपाठ्यधर्माननुसृत्य विविधपात्रस्वभावानुगुणं शकौशलं प्रतिपाठ-
वाचनीयाः । नाटकाध्यापने सम्यग्वाचनस्येयती महती यद्विवरणं विनापि
समीचीनवाचनमात्रेण प्रायो नाट्यविभागाः स्थूलत्वेनावगतार्था भवन्ति ।
अतोऽत्र विषयेऽध्यापकैरादौ सविशेषोद्यमः कार्यः । तदनु प्रभविवरणादीनि
यथापूर्वमेवानुवर्तयानि । कथावस्तुक्रमालाट्यप्रवेशादिक्रमः कथं भिद्यते,
कथं च परिणामावह इत्यपि विवरणसमये विवेक्तव्यम् । सूक्ष्माध्ययने ते

ते पात्रत्वमावविशेषा नाट्यप्रवेशानुरोधेन न्येनेम्यः प्रश्नद्वारा निष्कासनीयाः,
अप्यपकेन स्वयमपि कथनीयाः । सभाते तस्मिन्तस्मिन् परिकल्पितस्रष्टा-
ध्ययने प्रतिष्ठमय पुनर्वाचनमिष्यत एव । सत्यवसरे छात्रैर्विविधभूमिकाः
परिगृह्य समुत्कृष्टप्रवेशा नाटयितव्याः, येन तेषां मायाशान रसमावसवेदन
च परिरक्त प्राप्स्येते ते च सस्कृतसमापननिपुणा अरि सम्पद्येरन् । एवमवसिते
समप्रनाटकाध्ययने प्रत्यङ्कमुपलब्धा विशिष्टपात्रत्वमावविशेषाः पर्यालोचन-
पुरस्सर छात्रसाहाय्येन मुक्ततो लेखनसम्य सामान्येण सङ्कल्पनीयाः ।
प्रतिपात्रमनुमेव विधिमनुसृत्य तत्तत्समावविशेषाणामन्योन्यपौष्टक्यं
प्रदर्शनीयम् । एतच्च सत्परणीय यत्नाटकाध्यापनमपि ध्वन्यकाव्यमिषावयव-
विच्छेदनविरहेण रसप्रधाना सङ्कल्पनदृष्टिं पुरस्कृत्यैव भवतु ।

उपसंहारः ।

काव्यपुरुषस्य रसरूपमात्मान, स्रष्टार्यरूप शरीर, रीतिरूपमवयव-
सस्यानविशेषमुपमानुप्रासादिरूपानलङ्कारात् छन्दोरूपा गतिं चोद्दिश्य
विहितानि प्रश्नविवरणानि शब्ददेव सत्सौन्दर्यनिर्वर्णने प्रचीयमाना-
मभिरुचिं सम्यादयन्ति, अलभ्यसा, कवेर्निगूढान्तःकरणतत्त्वमैवावगाहन्ते
च । किन्तु रसरूपमात्मान हित्वाऽन्यः सकलोल्लापि च्छन्दोरीयलङ्कारादि-
निरीक्षणप्यपारो विवेकबुद्धितन्त्रत्वात्परिणतप्रशानामेवाप्येतृगामप्यापने
पदमईतीति न कदापि विस्मर्तव्यम् । यथा पाठशालाप्येतृणां बाह्यानां तथा
महानिद्यालयेष्वानां प्रौढञ्छात्राणामप्यापने रससाधारण्यं नान्दरीयकमेव ।
तथापि च्छन्दोल्लङ्कारादिविवेचनं शिष्यबुद्धिबलानुरोधेन यथोत्तरं स्वर्धनीय,
न त्वेकरदे । शास्त्रिभट्टतो काव्याध्ययनानन्तरं साहित्यग्रन्थपठनपुरस्सर
यथा छात्राः काव्यालङ्कारविवेचनादीनां अभियन्त, तथाऽधुनापि
महानिद्यालयेषु त्रियन्त एव । किन्तु विच्छेदकबुद्धिनिष्ठमलङ्कारपरिचयान्
रसतत्त्वप्रधानस्य साहित्यशास्त्रस्यैकतममङ्गमेव सद्य सामान्येण काव्यरस-
प्रणालम् । अतः प्रौढञ्छात्राणामप्यापनेऽपि मनोविज्ञानानुसारेण मावैक-
तय समवलम्ब्य सश्लेषगदहस्यैव काव्यविवरणमिष्यते, न त्वलङ्कार-
भेदरूपानुरथा विच्छेदगदहस्या । विहितमप्यलङ्कारविवरणं काव्यगत-
रथाविभावाभिप्रेक्षेः साधकं भवतु, न तु बाधकम् ।

बालाध्यापने पुनरेतद्विवेचन पाठशालासु लभ्यमान संस्कृताध्ययन-
कालावधिमवलम्बते, न च सकलमपि तत्र सम्पूर्णत्वेन विधातुं शक्यम् ।
अतः प्रथितयशसा महाकवीनां काव्येभ्यः समुत्कृष्टावतरणानि सङ्गृह्यैव
तेषामध्यापन पाठशालासु विधेयम् । सर्गद्वयात्मकमपि काव्यमुपरिदर्शित-
रीयाऽप्याप्येत चेदन्वर्थे काव्यरसानुराग जनयेत्, व्यासवाल्मीकिकालिदास-
भवभूत्यादीनां चिरन्तनवाग्मसंघाराया आवेकल्यस्वादानाय श्लाघान् प्रवर्त-
येदित्यत्र न कापि विप्रतिपत्तिः सम्भाव्यते । अपि च खण्डान्वयपद्धत्या
संस्कृते विहित मौलिकविवरण तादृशलिलितविवरणप्रधानानां टीकाग्रन्थानां
वाचने कुतूहलमुत्पाद्य तत्साहाय्येन श्लाघाष्टीकानुशीलनपरान् पूर्वतन-
शास्त्रिशिष्यानिष स्वयमेवार्थनिर्धारणाभिमुखान् कुर्यात् । समाप्तौ वक्तव्ये
सति, गीर्वाणभारत्या तद्व्रतविशालवाङ्मये च कियद्भाववैशिष्यं, कियान्
रसप्रकर्षः, कियद्दर्शनाधुर्यं, कियान् पदवाक्यपाकः, कियद्वा रीतिवैचित्र्य-
मित्यत्र विषये स्यात्कीपुलाकन्यायमनुसृत्य समुत्कृष्टावतरणाध्ययनेनापि
पाठशालाछात्रद्वयेषु यदीपदुद्बोधः स्यात्तदा काव्याध्यापनमसंशय सा-
हस्यमियात् ।

पुनरेकस्यैव कवेः काव्यकृतिषु रतिविलापावविलापयोरिव प्रसङ्गवर्ण-
नादितादृश्य विभिन्नसन्दर्भानुसारेणापि कथमुपलभ्यते, समानप्रसङ्गमधिकृत्य
प्रभिन्नकविकृतिषु कुन्दमालोत्तररामचरितयोरिव कथं भेदसाम्ये परिलक्ष्येते,
शकुन्तलादुष्यन्तयोर्मालविकाग्निमित्रयोरुर्वशीपुरुषसोरिव नायिकानायकयो-
र्पूर्वरागो विशिष्टकविना विविधकविभिर्वा कथं प्रदर्शितः, कविविशेषस्य
प्रकृतिवर्णनविषये किं प्रवृत्तिवैशिष्ट्यं मनोऽधिष्ठानं वा, कश्च तस्य जीवित-
तत्त्वालोक इति विविधविषयान् परिलक्ष्यीकृत्य काव्यनाटकसमीक्षाऽनुशास-
क्या । नाटकसमीक्षायां पुनर्नाट्यवस्तुनः पुरातनकथावलम्बः कल्पितत्व-
वा, पुरातनकथावलम्बेऽपि कवेरसाधारण्य प्रतिभानवत्व वा, नाट्यगत-
घटनासिद्धयेऽपेक्षमाणा कालमर्यादा, नाट्यकवेरुपलभ्यमानमिति वृत्त, तत्का-
लीना समाजस्थितिः, नाटकस्थरसानां कयोपकथानां चाङ्गाङ्गिभावः, नाट्य-
शास्त्रनियमानां कविकृत परिपालनमतिक्रमण वा, कविकृती प्रतीयमानस्य
जीविततत्त्वालोकस्यान्यकावेभ्यो वैशिष्ट्यमिति विविधविषया अपि विवेचनार्हा
भवन्ति । एषा समप्रकृतिसमीक्षा विविक्तलोकालङ्कारादिकथनाद् भिन्ना

सती भावसंश्लेषमेवाधिकतरमधिष्ठाय कविचित्तावगाहनोरनिष्टी भवति ।
परमेया महाविद्यालयीनश्रीदण्डावेष्येव द्रव्यते, न बालेषु । पूर्ववन्दिरीत्या
सङ्गाते काव्याध्यापने छात्रा बनेदुद्विक्ताछानुरोधेन निश्चयत एवोनरिव-
र्तिताया काव्यसमीक्षाया सम्प्रवृत्ताः स्युः । कविवाटनिर्णयः, कवीना पूर्वो-
त्तरमात्र इत्यादयो विषया अमन्दमतिप्रयत्ना ऐतिह्यदृष्ट्या बोधयुक्ताः
सन्तीति कविद्वयसमीक्षापेक्षया बहिरङ्गनृताः काव्यसंगिराहना रसान्वाट-
प्रत्युत्तरा विपदकाष्ठपावनकराश्च । कविवाटीनायाः समावसिद्धेः संश्लेष-
काव्योत्तरस्यसन्दर्भोर्मिरीक्षणे नु कविचिन्तित्वनिदर्शनोत्तरकारकमपि विवेचक-
बुद्धिनिष्ठमेव । अतः कविचित्तावगाहननिष्ठा काव्यसमीक्षा समाधिन्यैव
नसङ्गसमीक्षैकैकैकनमतिविधेया । संस्कृतवाङ्मयसमीक्षसमीक्षान्यूनं पूर-
यितुं यावन्तो नूतनसमीक्षका बह्वपरिपुत्रमविप्यन्ति तावन्तोनेत्यन्त एव ॥



काव्याध्यापने परिशिष्टम् ।

पाठादर्शः ।

भेजिः—आह्वयमात्रशास्त्रीरा वदमी । कालावधिः—शार्ङ्गवटिकारनिधितः ।

विषयः—शरद्वर्णनपराः श्लोकाः ।

शरद्वर्णनविषयकाः केचिद्विन्दुलोकानां प्रत्यक्षाध्यापनरीतिरप्रोक्त्या-
प्यते । प्रकृतिवर्णनविषयकाः श्लोकारालापेभ्योऽतीव रोचन्ते । अतस्तद्व्या-
स्य प्रारम्भिकाध्यापने भाषाः । शृङ्गारवर्णनपरेषु श्लोकेषु तस्मिन्तन्मित्रेव
श्लोकादिषु तद्वद्व्यापनां प्रत्यक्षानुभूत्याऽध्यापनमतिनाथ रसप्रबोधकरं
भवति । पाठादर्शगताः प्रभाः, प्रबोधका विवरणपरश्च वाक्य-
अध्यापकेन प्रबोक्तव्याः । छात्रानामपेक्षितानि प्रमुक्तानि () रस-
पूर्ण-

चन्द्रचिह्नद्वये स्थापितानि । अप्यापकेन कर्तव्यं विवरणं कदाचिदध-
चन्द्रचिह्नद्वयाद्विः कदाचिच्च [] इति समकोणचिह्नद्वये स्थापितम् ।
प्रायोऽत्र विस्मयेलेखनमनुसृतम् ।

१ प्रस्तावः । छात्राणां परिचितानुभवमधिष्ठाय प्रश्नाः ।

यदा पर्जन्यः वर्षति तदा कः ऋतुः ? (वर्षाः) । पर्जन्यकाले—वर्षाकाले
मेघाः जलं वर्षन्ति । मेघाः वर्णेन कीदृशाः ? (कृष्णाः) । मेघाः कुत्र दृश्यन्ते ?
(आकाशे) । आकाशस्य कानि नामान्तराणि ? (नभः, गगनम्, अम्बरम् इति)
(छात्रैर्ज्ञातपूर्वाणामेव पर्यायाणां निष्कासनमत्र शक्यम् । यदि पर्यायाः
श्लोकगतश्चात्रैरज्ञातपूर्वाश्च, तर्हि तेऽस्मिन्नेव सन्दर्भेऽध्यापकेन कथनीयाः,
पल्लके ज्ञातपदैः सम लेखनीयाश्च) । वर्षाकाले जलं वर्णेन कीदृशम् ?
(आरक्षम्) । कस्मात्कारणात् आरक्षम् ? (तत्पक्वेन मलिनं, तस्मात्) ।
वर्षाकाले वायुः कथं वहति ? (वेगेन) । वायोः कानि नामान्तराणि ?
(पवनः, वातः, अनिलः इत्यादीनि) । वर्षाकाले वनं वर्णेन कीदृशम् ?
(हरितम्) । वर्षतोः अनन्तरं कः ऋतुः आगच्छति ? (शरदृतुः) । शरदि
आकाशं वर्णेन कथम्भूतम् ? (नीलम्) । कस्मात्कारणात् नीलम् ? (तत्र
मेघाः न सन्ति, तस्मात्) । [अतः आकाशं निरञ्जम् । तस्य वर्णः नीलः
निर्मलः विद्योतः वा,—इति विवरणेन श्लोकगतः ' विद्योत '—शब्दः
नूतनत्वात् कथनीयः पल्लके लेखनीयश्च] शरत्काले जलं वर्णेन कथम्भूतम् ?
(निर्मलम्) । शरत्काले वायुः कथं वहति ? (मन्दं मन्दम्) । शरत्काले
वनभागाः वर्णेन किम्भूताः ? (पीताः प्रसन्नाश्च) । तर्हि वर्षाकालः
शरत्कालः च इति उभौ ऋतू युष्माभिः दृष्टौ । तयोः कः अतीव रम्यः ?
(शरत्कालः) ।

२ सन्दर्भादिकथनम् । अत्र वयं शरत्कालस्य रम्यं वर्णनं वाच-
याम । एतद्वर्णनं श्रीवाल्मीकिना रामायणे कृतम् ।

३ अध्यापकस्य वाचनम् । पूर्ववर्णितरीत्या द्विः कार्यम् । प्रथम-
वाचनसमये छात्रैः पुस्तकानि नोद्घाटयितव्यानि । केवलं श्रवणेनैवार्थः
पदमाधुर्यं च बोद्धव्यं, अध्यापकस्य पठनरीतिरभिनयश्च सन्द्रष्टव्यौ । प्रथम-
वाचनात्पूर्वं “ एतेषु श्लोकेषु यानि भुक्तिमधुराणि पदानि तानि चित्तेषु

स्थिराणि वृत्त । वाचनानन्तरं कथयत च ॥ इति षष्ठासप्तमवधानजननार्थं निवेदनीयम् । द्वितीयवाचनात्पूर्वं तानि पदानि षष्ठाश्रेष्ठो निष्कास्य फलके लेखनीयानि । द्वितीयवाचनसमये छात्रैः पुस्तकान्युद्धाटनीयानि । एव-
मध्यापकस्य द्विर्वाचन समाप्त स्यात् ।

पाठनीयाः श्लोकाः ।

जलं प्रसन्नं कुसुमप्रहासं श्रीश्रवणं शालिवनं विषकम् ।
मृदुश्च वायुर्धिमलश्च चन्द्रः शंसन्ति वर्षण्यपनीतकालम् ॥१॥
विषकशालिप्रसन्नानि भुक्त्वा प्रहर्षिता सारसचारुपङ्क्तिः ।
नभः समाक्रामति शीघ्रवेगा वातावधूता ग्रथितेव माला ॥२॥
व्यक्त नभः शस्त्रविधौतवर्णं कुशप्रवाहानि नदीजलानि ।
फहारशीता ऽ पथना ऽ प्रवान्ति तमोर्विमुक्ताश्च दिश ऽ प्रकाशाः ॥३॥

४ छात्राणां मनोगतं वाचनं, स्थूलप्रश्नाश्च । तदन्त १ ■
शंसन्ति ! २ सारसपक्षिणा पङ्क्तिः किं करोति ? ३ कथम्भूताः पवनाः
प्रवहन्ति ! इति स्थूलप्रश्नप्रयमुद्दिश्य षष्ठाश्रेः श्लोकानां मनोगतं वाचनं
कार्यम् । तस्मिन् समये कानिचिदपि चितपदान्यध्यापकेन षष्ठाश्रेन्देहानुसारं
विशदीकृतव्याप्ति । अनन्तरमुपरित्तैरेव स्थूलप्रश्नेच्छात्रबोधः परीक्षणीयः ।

५ सूक्ष्माध्ययनम् । तदनन्तरं प्रभविवरणादिद्वारा पूर्वदर्शितरीत्या
समाप्पयनं कार्यम् । यथा —

(अ) प्रथमश्लोकविवरणम् । जलं कथम्भूतं दृश्यते ? (प्रथमम्) ।
करमात् कारणात् तत् प्रथमम् । (तत् निर्मलं स्वच्छं वा, तस्मात्)
[वर्षाकाले तत् पङ्केतं पुच्छं पङ्क्तिं वा आसीत् । अधुना पङ्क्तः जलस्य
सत्वे रिपतः, अतः तत् प्रथमम्] । तस्मिन् जले दृश्यन्ति-प्रवहन्ति-प्रकपेण
दृश्यन्ति, तानि तानि । (कुसुमानि) [पुष्पाणि, प्रसूनानि वा] । यदा यूयं
दृश्य, तदा पुष्पाकं गुणानि विकसन्ति । अत्र कुसुमानि प्रवहन्ति, तर्हि
तानि कीदृशानि ? (तानि विकसितानि) । कुसुमानां प्रहासः जले वर्तते,
तर्हि तत् जलं किम्भूतम् ? (कुसुमप्रहासम्) [अत्र समासविग्रहः
प्रकारान्तरेण कर्तुं शक्यते इति दृष्टं स्यात्] । पुनश्च तस्मिन् जले स्वनः
स्वरः भूयते, केनाम् ? (जीवानाम्) [अत्र षष्ठाश्रेण विरहबोधार्थं

मातृभाषापर्यायोऽपि निवदनीयोऽध्यापकेन] । कौञ्चा • कथं शब्दायन्ते ?
 (उच्चैः) । केन कारणेन उच्चैः ? (त आनदिता) । तर्हि जलं पुनः
 कीदृशम् ? (कौञ्चस्वनम्) [कौञ्चस्वनमिति विशेषणपदं 'शालिवनम्'
 इति विशिष्टपदानापि अविवृतं स्यात् । अतस्तथा प्रश्ना अपि सम्भ-
 विष्यन्ति] पुनश्च शालीना वन-क्षत्तं जलस्य समीपे एव वर्तते ।
 [महाराष्ट्रभाषागतं 'साळी' इति शब्दोऽप्यत्र कथनीयः] कविः
 शालिवनं वर्णयति, कनः शब्दनः ? ('विपक्वम्' इति) [शालिवनं विशेषेण
 पक्वम्, न अधुना कोमलम्] अतः तद् वर्णेन कीदृशम् ? (पीतम्) । [यथा
 सुवर्णेन शोभनवर्णे तथा शालिधन्नेन अपि । पीतं शालिवनं सुवर्णमिव मनोहर-
 दृश्यम् ।] सुवर्णे धनिकानां धनम् । शालिवनमपि सुवर्णमिव, केयाम् ?
 (कृषीवलानाम्) । [धान्यमिव कृषीवलानां धनं सुवर्णं वा ।] अस्मिन्
 क्षेत्रे वायुः अपि वहति-वाति [पुरस्तन् श्लोकगतं पदमत्र बुद्ध्या प्रयोज्यम्]
 कीदृशं वायो स्पश ? (मृदुः) [वायुः मन्दं मन्दं वहति-वाति, तस्मात् सः
 मृदुः ।] वायुः क्षेत्रं वहति । स शालीनां गन्धमानयति । कीदृशं स
 गन्धः ? (मधुरः) । शरकाले रात्रौ चन्द्रकिम्भूतं दृश्यते ? (विमलः)
 चन्द्रात् मलं विगतं, दूरं नीतं, व्यपनीतम् । [पुरस्तन् शब्द इत्यमादा
 वेवोचितस्य दर्शने कथनीयः] अतः स विमलः । विमलस्य किं विशिष्टं
 कारणम् ? (आकाशनिर्भ्रम् इति) । चन्द्रवर्णेन कीदृशः ? (शुभ्रः)
 चन्द्रस्य किरणानां स्पर्शः कथम्भूतः ? (शीतलः) । चन्द्रोऽग्रे शीतलश्च ।
 अत एव स नयनयोः आनन्दकरः । तर्हि अत्र शसन्ति-प्रशसन्ति-स्तुवन्ति,
 कानि ? (जलम्, शालिवनम्, वयुः, चन्द्रश्च) [एतानि कर्तृवाचक-
 पदानि अत्र एकैकं निष्कासनीयानि] एतानि कथं शसन्ति ? (वयःव्यप-
 नीतकालम्) [एतस्मिन् शरकाले वर्षे वृष्टिः वर्षति वा व्यपनीता
 दूरं नीता । तस्मात् अयं शरकालः 'वयःव्यपनीतकालः' इति कवि वदति ।
 उपरिवर्जिता सर्वे स्मरणशरत्कालेन आनदिता तं स्तुवन्ति, अमुल्लङ्घ्य
 वर्षन्ति गतं, सुल्लङ्घ्य शरकालं आगतञ्च इति वदति इव]

(आ) प्रथमश्लोकवाचनम्- शृणानिलननं यायेनाथदृढीकरणार्थं
 पुनरपि पाठ्यम् ।


(६) द्वितीयश्लोकावतरणिका । अधुना आकाशे शालिश्रेत्रे च मनोहरा शोभा दृश्यते, ॥ नयं पद्यामः ।

(६) द्वितीयश्लोकस्य वाचनं विवरणं च । अत्र समा-
 क्रामति [अभिनयदर्शनम्] व्याप्नोति, सर्वत्र प्रसूता भवति, केन पङ्क्तिः
 माला या ! (सारसानाम्) [जलस्य तीरे वसता सारसपक्षिणां हंसानाम्
 इत्यर्थः] कविः सा पङ्क्तिं वर्णयति, केन पदेन ? ('चारु' इति पदेन) ।
 सारसाना चारुः मनोहरा शोभना पङ्क्तिः वर्तते । [सा कृतः मनोहरा
 तद्वयं पद्यामः] सा पङ्क्तिः समाक्रामति, किम् ? (नमः) [नमः,
 आकाशम्, गगनम् । 'नमोऽन्तरिक्षं भगनमनन्तं मुरवर्त्म खम्' इत्यमरः ।
 सारसपङ्क्तिः आकाशे इतरतः सञ्चरति इत्यर्थः ।] कविः सारसपङ्क्तिः
 वेगं वर्णयति, केन पदेन ? ('शीघ्रवेगा' इति पदेन) [सा पङ्क्तिः न
 मन्दं मन्दं गच्छति, किन्तु शीघ्रं क्षितिं आकाशे उड्डयते, तस्मात्
 तस्याः वेगः शीघ्रः वर्तते] पुनश्च सा पङ्क्तिः प्रदार्पिता-प्रकर्षेण
 दर्पिता-मत्तीव आनन्दिता, किं कृत्वा ! (मुक्त्वा) मुक्त्वा नाम
 भक्षयित्वा । किं मुक्त्वा सा प्रदार्पिता ! (विपक्षशालिप्रसवानि) प्रसवानि
 नाम मञ्जरीः कश्मिनी [महाराष्ट्रभाषाया 'खोम्बी' 'कणीस' इति
 उच्यते] तानि प्रसवानि केनाम् ? (शालीनाम्) । शालयः पुनः विविचिष्टाः ।
 (विपक्षाः) । शालीना मञ्जर्यः निरक्षाः, पीताः, रश्मिकरैः तण्डुलकणैः
 पूर्णाः, ताः भक्षयति सारसपङ्क्तिः । [यदा धेवं धान्यसम्पन्नं भवति,
 तदा बहवः स्वगाः तत्र आगच्छन्ति, धान्यकणान् यथेष्टं भक्षयन्ति च इति
 पुष्पाभिः दृश्यते । अतः सारसपङ्क्तिः तण्डुलकणान् यथेष्टं भक्षयित्वा
 प्रदृष्ट्वा सती आकाशे क्षितिं उड्डयते इत्यर्थः] तदा सा का इयं दृश्यते ?
 (माला इव) । केन सा माला स्यात् ? (पुष्पाणाम्) क्लिष्टा माला
 इयं ! (प्रयिता) [प्रयिता नाम रश्मिता-केन अरि सृजे वदा] पुनः सा
 माला अवधूता [अभिनयदर्शनम्] खालिता कश्मिता, केन ? (वातेन)
 [वातेन कश्मिता पुष्पाणां माला यथा मनोहरा दृश्यते, तदा इयं सारस-
 पङ्क्तिः अरि इत्यर्थः ।]

(७) सप्तमोऽंशोऽभिनयदर्शनम् । अत्र सारसपङ्क्तिः कदा कुञ्जिता ?
 (पुष्पाणां मालया) । सारसपङ्क्तिः शीघ्रवेगा, तर्हि माला कथम्भूता ?

(वातावधूता) । माला यथा ग्रथिता तथा सारसपङ्क्तिः अपि ग्रथिता सङ्घटिता एव ।

सारसपङ्क्तिः ।



उपमेयम्	उपमानम्
सारसपङ्क्तिः	पुष्पमाला
शीप्रवेगा	वातावधूता

ग्रथिता

[यथाशक्य सारसपङ्क्तेः शिप्रम् उपरिलिखितरीत्या फलके आलेखनीयम्, उपमानोपमेयभावश्च उपरितनप्रश्नैः सह उपरिस्थितरीत्या फलके विद्यदीकार्यः । प्रारम्भे 'उपमेयम्' 'उपमानम्' चेत्तेतयोः पारिभाषिकशब्दयोः उपयोगं विनैव सादृश्यं विद्यदीकर्तव्यम् ।]

(ज) पुनरपि द्वितीयश्लोकवाचनम् ।

(ऋ) तृतीयश्लोकावतरणिका । पुनः कविः शब्दः सौन्दर्यं प्रकारान्तरेण वर्णयति, तद् वयं पश्यामः ।

(ॠ) तृतीयश्लोकस्य वाचनं विवरणं च । कविः नमः आकाशं वर्णयति, काम्या पदाम्याम् ! (' व्यक्तम् ' ' शस्त्रविधौतवर्णम् ' च इति) । अत्र नमसः वर्णः किम्भूतः ? (विधौतः) विधौतः अतिनिर्मलः उज्ज्वलः च । किम् इव उज्ज्वलः ? (शस्त्रम् इव) [छागशिलायां शस्त्रं घृष्यते, तदा शस्त्रं निर्मलम् उज्ज्वलं च दृश्यते, तथा नमसः वर्णः अपि दृश्यते । नमः अपि निर्मलम् उज्ज्वलं च दृश्यते] नमः निर्मलम् उज्ज्वलं च, अत एव पुनः तत् कीदृशं दृश्यते ? (व्यक्तम्) [व्यक्तं सुस्पष्टम्

इत्यर्थः । यतः नमः विधौतम्, ततः एव एत् व्यक्तं सुस्पष्टं वा । नमसः
नैसर्गिकं नीलत्वं सुस्पष्टं दृश्यते इत्यर्थः] नमः नीलम् उल्लङ्घनं च दृश्यते,
किम् अप्र विधिष्टं कारणम् ? (तत्र मेघाः न सन्ति) । वर्षाकाले एतद्
नमः अदृश्यत एव, स्मिन्नु तदा कः तस्य वर्षः ? (कृष्णः, मलिनः) ।
कैः सः कृष्णः ? (मेघैः) । कृष्णैः मेघैः तदा सर्वत्र अन्धकार इव तम
इव आसीत् । अधुना नमः निर्मलम् उल्लङ्घनं च । अतः सर्वाः दिशः
कथम्भूताः ? (तमोविमुक्ताः) । तमसः अन्धकारात् दिशः विमुक्ताः विशेषेण
मुक्ताः । अत एव पुनश्च ताः दिशः कीदृशः ? (प्रकाशाः) । [प्रकाशमुक्ताः,
प्रकाशिताः ।] अधुना नदीनां जलानि कीदृशानि ? (कृशाप्रवाहानि) ।
नदीनां प्रवाराः कृशाः सञ्जाताः, न तु प्रभूत जलं तेषु । वर्षाकाले नदीनां
प्रवाहाः त्रिविधिप्राः आसन् ? (विशालाः) [परम्व्यवृष्ट्या नदीनां
प्रवाहाः उभे कूले-तटे उत्तीर्य सर्वत्र प्रसृताः । महान् जलपूर एव आसीत्
नदीषु । सर्वत्र जलं जलमेव । किन्तु सम्प्रति नदीप्रवाहाः कृशाः प्रसन्नाश्च ।
अधुना पवनाः वाताः प्रवन्ति-प्रवहन्ति । ते स्वधेन कीदृशाः (शीताः)
[ते अधुना शीताः, किन्तु मुलकरा अपि, न तु परम्व्यवाता इव पीडाकराः]
पवनाः कैः शीताः ? (वह्नारैः) । [वह्नाराणि नाम श्वेतकमलानि तैः
पवनाः शीताः] तर्हि वह्नाराणि कुत्र विकसितानि स्युः ? (जले) । जलं
अपस्थानि वह्नाराणि न स्पृष्ट्वा पवना आगच्छन्ति, अतः पवनाः गन्धेन
कीदृशाः ? (मधुराः) । कीदृशः तर्हि अप्य शरत्कालः ? (अतीव सुलकरः) ।

(लृ) अस्यापकेन काये सर्वेषां श्लोकानां पुनर्वाचनम् ।

■ पदसौष्ठवनिरिक्षणम् । ' नमः समाश्रमति शीप्रवेगा ' इत्यत्र
अगुगुद्वर्गानां क्रमः सारसपट्टेहोदित्युत्तरनं, नमसो विशालोदरत्वं, तत्र
च सारसानां वेगं कथं रोक्ष्यति, ' वातावधूता प्रपितेव माता ' इति
पदान्यपि गगन एव सारसानामूर्ध्वपक्षस्तिर्यग्गमनं कथं सूचयन्ति, तथा
" वह्नारशीता = पवना = प्रवन्ति " इत्यस्यां पट्टो हकारोरप्मानोप-
योजनया पवनस्य प्वनिर्वहणं च कथं सूच्यते, तद्विशिष्टरदनशैत्या प्रदर्श-
नीयमिति दिक् ।

चित्रचारुत्वनिरिक्षणम् । दुष्प्राप्तिः अधीतं वर्णनम् अपिहान्य
चित्रकलेन एक चित्रम् आप्तेवनीयं स्यात्, तर्हि तत्र कानि कानि वस्तूनि

आलेख्यानि, के के च वर्णाः कुत्र उपयोज्याः, इत्युक्तिपुरस्सरं प्रभाः प्रष्टव्याः । तैश्च—

“ नील जलम् । जले श्वेतानि कुसुमानि (कङ्काराणि !) । तीरे श्वेताः क्रौञ्चाः । तीरे विपक (पीत) शालिवनम् । शालिप्रसवानि भक्षयन्तः केचित्सारसाः (श्वेताः !) नीलमुज्ज्वल च नभः । नभस्युत्पतन्ती केषाञ्चित्सारसाना पङ्क्तिः (श्वेता) । ”

इत्यादिरीत्या छात्रेभ्यः पदानि निष्कास्य तानि फलके विलिख्य च मनोश चित्र छात्रचित्तचक्षुषा पुरतः स्थापनीयम् । ‘चन्द्रः, कृशप्रवाहा नदी’ चेत्येतयोरन्तर्भाष उपरिष्ठेन चित्रे न स्यात् । तदर्थं भिन्न चित्रमपेक्षेत ।

साङ्ख्यिक वाचनम् । छात्रैरध्यापकमनु सवे श्लोकाः पठनीया गेया वा । एतत्पठन छात्राणामतीव रुचिकर चिरस्मृतिजनक च भवति ।

एव पाठादर्शे काव्याभ्यापनरीतिर्दिङ्मात्र प्रदर्शिता । अत्रैतत्तु न विस्मर्तव्यं यदध्यापनस्य चित्तसञ्ज्ञकत्वे हृदयहारित्वे वाऽध्यापकेन विहितपूर्वो रसशृत्तिसनाथः संस्कृतकाव्याभ्यासस्तदीयमुत्साहतादात्म्यादिसम्पन्नत्वं प्रायु-
त्पन्नमतिः चैव प्रधानकारणम् । नाध्यापनपद्धतिविज्ञानमात्रं यशसे भवति ॥



शब्दशक्तिग्रहः ।



अपरिचितभाषाध्यापने पाश्चात्यभाषातत्त्वविदः शब्दार्थज्ञापनं प्रायः
(१) वस्तुचित्राभिनयदर्शनपूर्वकं तत्तद्भाषागतशब्दोच्चारण (व्यवहारेण),
(२) मातृभाषानुवादेन, (३) लक्षणपर्यायादिकथनेन, (४) वाक्यगत-
सन्दर्भेण चेति चतुर्णां विदधति । अत्रोत्तरोत्तरस्मात्पूर्वपूर्वः प्रकारः भेदान्,
किन्तु बालाध्यापने प्रथम एव भेदः । द्वितीयः प्रकारोऽन्येभ्योऽपि प्रथमस्य

निकटतरत्वं बहतांत्वतो मातृभाषीनयोगोऽपि कुत्रचिन्निष्ठक कार्योऽ-
ध्यापकेन । तथापि यथाशब्दसम्भव सङ्कताध्यापने सुगमगीर्वाणभाषा-
व्यवहारो युक्तः शब्दार्थज्ञापने ।

पौरस्यभाषातत्त्वविदम्—

शक्तिप्रह व्याकरणोपमानकोशात्तवाक्याद् व्यवहारतत्त्व ।

वाक्यस्य शेषाद्विधृतेर्वदन्ति सामिष्यतः सिद्धपत्रस्य वृद्धाः ॥

इति रीत्या शब्दार्थज्ञानप्रणालीमद्विधा मन्यन्ते । तद्यथा—

(१) व्याकरणम् । अथ पदपदार्थसम्बन्धज्ञानापरम्परायां शक्तिप्रहे
व्याकरणमेव 'कुल व्याकरण स्मृतम्' इति शिखावचनानुसारेण कुलत्वे-
नाङ्गीकृतम् । धातुप्रवृत्तिप्रत्ययादिभिः पदरूपसिद्धिर्वाक्यगतपदानां च
श्रियान्वयन कारकज्ञापन प्रयोगज्ञापन चेति प्रमुख प्रयोजन व्याकरणस्य ।
किन्तु प्रवृत्तिप्रत्ययनष्टेन पदरूपसिद्धिः बालाप्ययनारम्भे शब्दनका-
विज्ञाप, पदविच्छेदनमूढिष्ठ शैविकार्थज्ञापन विहाय च, पदावयव-
शक्तिबोधोपेक्षया पदसमुदायशक्तिबोधन प्रारम्भे सुगमतर मन्यमानाः
पूर्वतनसम्प्रदायिनः शास्त्रिवरेण्याः शब्दरूपावलिद्वारा सङ्कत रूपायै बोधयता
सिद्धपदरूपागमेष शिष्यैः पाठन भेषोवहमित्यवधारयन् । अत्र पन्था
बालपीठकदनुगुणः पाश्चात्यभाषातत्त्वसवादी चेति विशेषतोऽत्र सनवधेयम् ।
अत्रि च सुबन्तरूपप्रधानायाः समासबहुलायाश्च गीर्वाणभाषायाः प्रवृत्ति-
मनुसृत्य सिद्ध्यन्तरूपगठनादत्रि सुबन्तरूपगठनमेव यत्र, समासकारकप्रयोग-
ज्ञान भाषाभ्येन सुबन्तरूपज्ञानायत्तमि चेति सम्पद् निर्णय, शब्दरूपावली-
समासचक्रान्तर्गत व्याकरणमेव वाङ्मयाध्ययनसन्निधानेन स्थिरीकृत-
स्मृत्यसिद्धिदेयम्, पदमहाकाव्याध्ययनानन्तरमेव सिद्ध्यन्तकोमुद्यादिमुत्तम
व्याकरणशास्त्राध्ययन भेष इति निश्चिन्वन् दाक्षिणात्याः शास्त्रिवराः ।
'सङ्कत' व्याकरणम्' इति कर्तिष्ठानुसारेण 'शब्दो रूपा , एव सङ्कत'
च । अतो सङ्कतपूर्वं रूपावलिद्वयेव दाक्षिणात्यानामध्यापनप्रणाली
प्रचलिता ।

किञ्च सदितानाकादिकारणान्नन्ति पञ्चमराशास्त्रकारदन्त-
मुत्तरोत्तर गीर्वाणभाषा स्वकीयनाख्यातनाथन्य परिवर्त्य सुबन्तप्रधान

समासबहुला च सञ्जातेति स्वर्गीयभीभाण्डारकरमहोदयानामेव सिद्धान्तः^१ । एतत्परिवर्तनानुसारेणाध्यापनेऽपि व्याकरणस्य, तद्वत्प्रकरणानां पूर्वोत्तरभावः सुवन्ततिष्ठन्तक्रमेण शनैः शनैः परिवर्तत इत्यनुमीयते । भगवान् पतञ्जलि-रात्मनः पूर्वं व्याकरणाध्ययनं कथं प्रचलितमित्यत्र विषये ब्रवीति । यथा—

“पुराकल्प एतदासीत् । संस्कारोत्तरकालं ब्राह्मणा व्याकरणं स्माधीयते । तेभ्यस्तत्तत्स्थानकरणनादानुप्रदानेभ्यो वैदिकाः शब्दा उप-दिश्यन्ते । तदद्यत्वे न तथा । वेदमधीत्य त्वरिता वक्तारो भवन्ति ‘वेदाप्नो वैदिकाः शब्दाः सिद्धा लोकाश्च लौकिकाः । अनर्थकं व्याकरणम्’ इति । तेभ्य एव विप्रतिपन्नबुद्धिभ्योऽध्येतृभ्यः सुहृद् भूत्वाऽऽचार्यः (पाणिनिः) इदं शास्त्रमन्वाचष्टे” इति ।

आ पतञ्जलेभूरिकालं यावत्पाणिम्वष्टाध्यायीक्रमेणैवादौ सूत्रपठनं तदनु काशिकाध्ययनं तदुत्तरं च पातञ्जलमश्वामेध्याध्ययनमित्ययं क्रमः स्थूलतः प्रवृत्तः, यतः पाणिनेः पूर्वस्मात्कालादारभ्य पतञ्जलिपर्यन्तं तदूर्ध्वमपि त्रीर्णांभापाया भाष्यप्राणत्वाद् बालैर्ज्ञातपूर्वत्वाच्च बाल्य एव ‘रक्षोहागमल-व्यस-देहार्थं’ व्याकरणपठनं भाषामुत्तेनैव प्राचलदिति निश्चीयते । काशि-कायाः समकालिकाद् व्याकरणनियमोदाहरणपराङ्मूढिकाभ्यास्तदनुवर्तिभ्यश्च काव्येभ्यः—यथा भौमककृत रावणाश्रुनीयं, हलायुधविरचित कविरहस्य, हेम-चन्द्रनिर्मितं द्रुपदभयकाव्यम्—इत्यादिभ्योऽवधार्यते यल्लक्ष्यलक्षणयोः (वाक्य-व्याकरणयोः) अध्ययनमेकसमयावच्छेदेनैव प्रस्तुतमासीत् तु व्याकरण-पूर्वकमिति । व्याकरणाध्यापनेऽपि पाणिनिसूत्रक्रम उत्तरोत्तरं भाषापरिवर्तना-नुरोधेन बालबोधसौकर्यानुरोधेन चादौ सुवन्तप्रकरणं पश्चात्तिष्ठन्तप्रकरण-मित्यानुपूर्व्यां परिणतिं गत इत्यत्र विषये कातन्त्रसारस्वतमृगधोषादिमुगम-व्याकरणानि, तत्पश्चाद्भाविषु पाणिनीयमतानुसारिग्रन्थेषु च विमलसरस्वति-कृता रूपमाला, रामचन्द्रनिर्मिता प्रक्रियाकौमुदी, मट्टोजिदीक्षितविरचिता सिद्धान्तकौमुदी चेति ग्रन्थाः सन्ति विशिष्टानि निदर्शनानि । वारहच-रसूत्रादिका अन्येऽपि बहवो बालोपयोगिनो ग्रन्था सुवन्तकारकसमा-

^१ Read ‘Wilson Philological Lectures’. Chapter I. p. 24.

सतद्विस्तृष्टिद्विष्टादिप्रममेव पुरस्कृत्य बहुभिर्जनैर्विरचिता । इयं प्रवृत्तिरेत-
देव साधयति यत्तिदन्तरूपपाठनात्प्रागेव सुबन्तरूपपाठनं भाषास्वरूपानुसारेण
प्रभूतोपयुक्तम् । शास्त्रिभिरनुसृतं बालानां शब्दरूपावलिषमासचक्रपाठन-
मस्या एव प्रवृत्तेः प्रमाणम् ।

वाङ्मयावबोधे वाक्यार्थः कारकप्रयोगज्ञानमवलम्ब्यते, कारकप्रयोग-
ज्ञानं तिदन्तरूपावलिष्वेति सत्यम् । किन्तु तदर्थं सविस्तरा क्रियापदरूप-
साधनिका सामान्यच्छात्राणां नापेक्षिता, स्थूलक्रियापदज्ञानं पर्याप्तमिति
निपुण विचार्य केचिच्छास्त्रिवरा अध्ययनारम्भे शब्दरूपावलीपाठनादनन्तरं
छात्रान् वाङ्मयावलीद्वारा तिद्विदन्तरूपाण्येव पाठयन्ति, न तु रूपसाध-
निकायामभिनिविशन्ते । विशेषतोऽत्र ज्ञातव्यं यत् सधेऽपि शास्त्रिणः पूर्वं
वैयाकरणाय अभवन् । ते रूपवालीसमासचक्रगतेन व्याकरणमात्रेण वाङ्मय-
मधीत्य न्यायादिशास्त्रमात्राभ्ययनरतास्तस्मिन्तिद्विष्टेय शास्त्रे प्रगाढपाण्डित्य-
मलभन्त । इयं पूर्वतनी स्थितिः सविशेष चिन्तनोचरीकार्या भाषापरिचयं
विना, वाङ्मयाभ्ययनं विनापि बहुकालं यावत्क्रियापदरूपसाधनिकायामेव
छात्रमुद्धिं हेतुयन्निराङ्गपाठशालाप्यापके ।

(५) उपमानम् । गोतद्वयो यवव्यपदवाच्य इति सादृश्यज्ञानमिव
परिचितवस्तुपदादिषादृश्येनापरिचितवस्तुपदादिपरिचय उपमानम् । निखिलै-
र्दांष्ट्रिभैररीहृतमप्येतदुपमानप्रमाणमाह्लादकारिण्य साधर्म्येण काव्यधी-
र्षर्षमकर विपदावबोधप्ररोचनपरमित्याह्लादकारिणा सविशेष शिरोधार्यम् ।
अतः साहित्यानुसंगिनां शास्त्रिवराणां प्रबुरोपमानप्रमाणपुर सरमप्यापनमपि
शिष्याणां मनोविनोदजनकं भवति ।

(६) कोशः । कोशादपि शक्तिग्रहो भवतीत्यतः शास्त्रिवराश्चात्रे-
रमरादिकोशगतानुपयुक्तपदार्थबहुलान् विशिष्टमागान् पाठयन्ति, ये मागा-
दशात्रम्युत्तिष्ठत सवर्षं काव्याभ्ययनकाले प्रभूतेरयोगिनः । किन्त्वयति
वाङ्मयसन्दर्भेऽलोपपूर्वं विहितमेतदध्ययनं हेतुत्वादनतात्पारम्भे विफलं,
सञ्ज्ञाते वाङ्मयाभ्ययने सफलमित्यनुभवमाभित्य किञ्चिद्वाङ्मयाभ्ययना-
नन्तरमेवाराभनीयमिति भाति ।

(७) आप्तवाक्यम् । आप्तवाक्यादपि शक्तिग्रहो यथा 'कोकिलः
निद्राशब्दवाच्य' इति गीत्या शब्दप्रमाणपुरस्सरं परिचितपदैः सममपरिचित-

पदबोधो विधीयते । आतो यथार्थवक्ता यथाभूतस्यावाचितार्थस्योपदेशो वेति कल्पनाया पुरस्कृतायामध्यापकोऽप्यत्राऽऽतो भवितुमर्हति ।

(५) व्यवहारः । लोकव्यवहारसामान्येनापि शक्तिग्रहो भवतीति पूर्वतनप्राच्यदार्शनिकैरेव समुद्रभावित माध्याम्यासतत्त्वम् । अत्र विषये न्यायसिद्धान्तमुक्तावल्यामुक्तं यत्—

“यथा प्रयोजकवृद्धेन (गुरुणा वा) घटमानयेत्युक्तम् । तच्छ्रुत्वा प्रयोज्यवृद्धेन (अन्येन गुरुणा शिष्येण वा) घट आनीतः । तदवधार्य पार्श्वस्थो बालो घटानयनरूपं कार्यं ‘घटमानय’ इति शब्दप्रयोज्यमित्यवधारयति । ततश्च ‘घट नय, गामानय’ इत्यादावावापोद्वापाम्ना (अन्वयव्यतिरेकाभ्यां) घटादिपदानां कार्यान्वितघटादौ शक्तिं गृह्णाति” इति ।

न्यायसिद्धान्तमञ्जर्यामप्ययमेव विषयो विस्तरेणोक्तः । यथा—

“प्रथमतः शक्तिग्रहो व्यवहाराद् घटानयनादिरूपाद्भवति । तथा हि ‘घटमानय’ इति केनचित्प्रयोजकवृद्धेन नियुक्तः कश्चन प्रयोज्यवृद्धस्तद्वाक्यतोऽर्थं प्रतीत्य घटमानयति । तच्चोपलभमानो बालस्तथा क्रियया तस्य प्रयोज्यस्य प्रयत्नमनुमिनोति । तेन च घटानयनगोचरप्रयत्नेन तस्य शानं घटानयनगोचरमनुमिनोति । स्वप्रयत्ने तेन तथा निश्चयात् । ततस्तद्धेतुत्वाकाङ्क्षायामुपस्थितत्वाच्छब्दमेव कल्पयति । तदनन्तरं घटादिपदानां प्रत्येकमावापोद्वापाम्ना घटपदं घटधीजनकमिति कल्पयति । वस्तुते च तस्मिन्प्रतिप्रसङ्गभङ्गाय तज्जननानुकूलवद्भेतरूपं सम्बन्धं कल्पयति । अत्रातिप्रसङ्गस्तु घटपदं घटधीजनकमिव घटधीजनकमपि स्यादिति अगृहीतशक्तिकानामपि घटबोधः स्यादिति वा बोध्यः । तत आद्यशक्तिग्रहानन्तरमुपमानादिभिः शक्तिग्रहो भवति” इति ।

अत्र घटानयनकार्योत्पलम्भः, आनयनप्रयत्नानुमानम्, स्वप्रयत्नस्मरणपुरस्सर निश्चयः, शब्दार्थयोः प्रकल्पनम्, अन्वयव्यतिरेकशानेन प्रतिपदार्थाप्यवसायः, अनुकूलसङ्केतकल्पनं चेति पार्श्वस्थबालस्य सकलोऽपि मानसिको व्यवहार आधुनिकमनोविज्ञानवर्णितस्य मानसिकव्यापारस्य सुतरां सादृश्यं वहतीति चेतश्चमत्कारजनकम् । पाश्चात्यानां सदापदति-

रूपमुमेव मानसिकव्यापारमधिष्ठाय बालानां मायाप्यारणे प्ररोचनावर्धन-
पुरस्सरं प्रचलतीति सुविज्ञात भवेन्मर्मज्ञैः । अत इयं पद्धतिः प्राप्यदार्श-
निकानुयायिन्येवेति निश्चित्य सस्कृताप्यारणैरियं मायाप्यापने सस्कृत-
वाग्यवधारकरूपेणाद्गोकार्या ।

काव्यप्रकाशेऽप्यमुमेव विषय प्रकाशान्तरेण प्रतिपाद्य मीमांसक-
देशिनामन्त्रिताभिधानवादिनामेवैतन्मतमियुक्तम् । यथा—

“—‘देवदत्त, गामानय’ इत्युक्तमवृद्धवाक्यप्रयोगाद्देवदत्तान्तरं
साक्षादिमन्त्रमर्थं मध्यमवृद्धे नयति सति ‘अनेनात्माद्वाक्यादेवविधोऽर्थः
प्रतिपन्नः’ इति तत्चेष्टयानुमाय, तदोत्तरगण्डवाक्यवाक्यार्थदोरपांशत्वा
वाच्यशब्दकमावलक्षण सम्बन्धमवधारय बालस्तत्र व्युत्पद्यते । परतः ‘नैप्र,
गामानय । देवदत्त, अश्वमानय । देवदत्त, गा नय’ इत्यादिवाक्यप्रयोगे
तस्य तस्य शब्दस्य त तमर्थमवधारयतीति अन्वयव्यतिरेकान्वा प्रकृति-
निवृत्तिकारि वाक्यमेव प्रयोगयोग्यमिति वाक्यस्थितानामेव पदानाम-
न्यतैः पदार्थैरन्विष्टानामेव सङ्केतो गृह्यत इति विशिष्टा एव
पदार्था वाक्यार्थः । न तु पदार्थानां नैशिष्ट्यम् । यद्यपि वाक्यान्तर-
प्रयुज्यमानान्यपि प्रत्यभिज्ञाप्रत्ययेन तान्येवेकानि पदानि निश्चयेन इति
पदार्थान्तरमात्रेणान्वितः पदार्थः कृतशोचरस्तथापि सामान्यापेक्षादितो
विधेयत्वं एकाधो प्रतिपद्यते, व्यतिपत्तानां पदार्थानां तथाभूतवादि-
त्यन्वताभिधानवादिनः” इति ।

अयमेव मानसतत्त्वावलम्बी प्राप्यानां सिद्धान्तः पाश्चात्तानां संवाद-
पद्धतौ प्रथमत्वमधिगम्य वस्तुविश्रामिनसदर्थनपूर्वके तत्तद्वाचकनूतनरद-
पाठने मापादाः प्रत्यक्षव्यवहारे च पर्यवस्यति । पाश्चात्यमापातत्वविरो-
धप्यन्त्रिताभिधानवादिन इव वाक्यवादिनः, न त्वमिदित्यान्वयवादिन इव
पदवादिनः ।

मानसिकव्यापारमधिष्ठाय व्यक्तशब्दस्तेन प्रस्तुतवादिवाक्यांश्च
शब्दार्थयोः सिद्धः (नित्यः) सम्बन्धो वर्तत इत्यभिप्रेय शब्दस्य
वह्निर्निर्गमनस्यागस्त्यविरहे, तथा च व्यवहारतो ज्ञाते शक्तिमदे, सङ्घट-

मानमानसव्यापारविषये च दुर्गाचार्यो 'व्याप्तिमत्त्वात् शब्दस्य'
(निरुक्त १।२।४) इति निरुक्तपद्धतिं व्याचिख्यासुव्रते । यथा—

“ कथं पुनर्व्याप्तिमान् शब्द इति ? शृणु—शरीरे ह्यभिधानाभिधेयरूपा
बुद्धिर्हृदया-तर्गतकाशप्रतिष्ठिता । तयोरभिधानरूपामिधेयरूपयोर्बुद्धयोर्मध्येऽ
भिधानरूपया शास्त्राभिमतप्रयोजनविजिज्ञापयिषया बुद्ध्या पुरुषेण तदभि
व्यक्तिसमर्थेन स्वगुणभूतेन प्रयत्नेनोदीर्यमाणः शब्द उरःकण्ठादिवर्णस्थानेषु
निष्पद्यमानस्तथा पुरुषार्थाभिधानसमर्थवर्णादिभावमापद्यमानः पुरुष-
प्रयत्नेन बहिर्विनिक्षिप्तोऽभिनाशिनि व्यक्तिभावमापन्नः श्रोत्रद्वारेणानु-
प्रविश्य प्रत्याव्यस्य बुद्धिं सर्वार्थरूपा सर्वाभिधानरूपा व्यप्रोतीत्येव व्याप्ति-
माञ्छब्दः ।स शब्दः स्वमर्थमभिदधत् स्वक्रियाप्रवेशोपजनितेना-
भिधानेनाख्यातमित्येवमादिना स्वमात्मानमभिधत्स्वभ्यतिरोभवितुमुपक्रमत-
विनाशं चोरोति । पुरुषप्रयत्नोपजनिताद् वक्तोद्घातात्परस्यार्थ-
प्रत्ययमाधाय शब्दव्यक्तय एव ध्वसन्ते, न तु शब्दाकृतयः । तास्तु तया-
भिधानशक्त्या बुद्धिद्वारेणावरिधता. स्वानर्थान् प्रकाशयन्त्य. स्थिता एव
भवन्ति । ” इति ॥

मनस उद्बुद्धत्वानुद्बुद्धत्वे प्रतिपादयत आधुनिकमनोविशानाज
किञ्चिदप्युपरितन प्रतिपादनं भिद्यत इत्यालोच्य चित्रीयेत कस्यापि चेतः ।

अपि च सवादपद्धतिगत शब्दसहकृत यदस्तुचित्ताभिनयादिदर्शन-
तत्स्योपयोगः परिमितत्व चेति विषये महर्षियास्कवचनं यथा—‘अणीयस्त्वाद्य-
शब्देन सहाकरणं व्यवहारार्थं लोके’ (१।२।५) । अत्र दुर्गाचार्यो
व्याख्याति यथा— “ अभिनया अपि व्याप्तिमत्तः पाणिविहाराक्षिणिको-
च्चादयः । न त्वणीवाचः, ते महता यत्नेन व्याप्नुवन्ति, न च
निःसन्दिग्धं कुर्वन्ति । तत्प्रतीतिार्थसम्बन्धस्यैव, नेतरस्य । शब्दस्य परिमित-
मर्थमवलीयसा यत्नेनोच्चारितो व्याप्नोति । तस्मादणीयत्वादिति विशेषदत्त-
पत्त्या शब्देनैव सहाकरणं लोके इत्युपपन्नम् ” इति ।

व्यवहारेऽभिनयादीनामर्थवाचकत्वमत्राम्युपगम्यते । किन्तु शब्दसहकृता
एवाभिनयादयो निःसन्दिग्धशेषे समर्थाः, शब्दस्य व्याप्तिमत्त्वादणीयत्वा-
च्चेति यास्कदुर्गवचनाशयः । तस्माच्छब्दशक्तिग्राहे वस्तुचित्ताभिनयदर्शनस्य

न तद्वच्छब्दान्प्रयुज्यमानो वैयाकरणकुल गत्वाऽऽह—कुरु शब्दान् प्रयोष्य इति । तावत्प्रेषार्थमुपादाय शब्दान्प्रयुज्यते । यदि तर्हि लोक एषु प्रमाण, किं शास्त्रेण क्रियते । लोकतोऽर्थप्रयुक्ते शब्दप्रयोगे शास्त्रेण धर्मनियमः क्रियते । ” (पातञ्जलमहामाध्वे पस्पशाह्निकम्)

पतञ्जलेः समये संहृतभाषाव्यवहारपूर्वकमेव व्याकरणशास्त्राध्ययनं प्रचलितमासीदिति सुव्यक्तं प्रतीयते । अत एवाधुनापि संस्कृताध्या-
पकैर्भाषाव्यवहारपूर्वकं व्याकरणमध्यापनीयमित्यत्र भावः । आदौ भाषाऽ-
नन्तरं व्याकरणमिति न्यायेन लोकव्यवहारसामान्यादर्थप्रयुक्ते शब्दप्रयोग
एव धर्मनियमः कुर्वतो व्याकरणशास्त्रस्याध्यापनं भेद इत्ययं भाषाधिगमस्य
नैसर्गिकः क्रमः प्राच्यप्रतीयमापातत्वविदां परमसमतः । अत इदानीमपि
संस्कृताध्यापनेऽयं क्रमः परिपालनीय इत्याकृतम् । नूतनभाषाध्ययने
पुनर्भाषाव्यवहार परित्यज्य सर्वत्रापि मातृभाषानुवादपद्धतिरेवोपयोक्तव्येति
स्याच्चेत्कस्यापि मिथ्याग्रहस्तर्हि स कथयन्,—संस्कृतमूलग्रन्थव्याख्यानपराः
सर्वेऽपि टीकाग्रन्थाः संहृतभाषायामेव किमर्थं विरचिता इति ।

(६) वाक्यशेषः । प्रकृतार्थस्य सन्देहे वाक्यशेषाः प्रमाणभूत-
वाक्यान्तराद्वा विशिष्टशब्दार्थोऽवधार्यते । यथा—‘ अक्षा. शर्कराः (मृत्तिका-
पमिभाः क्षुद्रपापाणाः) उपदधाति ’ इत्यत्र ‘ शर्कराः केनाङ्कितव्या ’ इति
प्राप्ते सन्देहे ‘ तेजो वै घृतम् ’ इति वाक्यशेषात् ‘ शर्करा घृतेनाङ्कितव्याः,
न तु तैलादिना ’ इत्यर्थो निर्धार्यते । ‘ येन पदेनानुत्तेन वाक्य समाप्येत
स वाक्यशेषः ’ वा (सुश्रुतसंहिता, उत्तरतन्त्रम्, अ. ६५) । अयं वाक्य
शेषो मीमांसकानां विशिष्टार्थनिर्धारणरीतिं प्रकटयति ।

(७) विवृतिः । ^{११} विवरणादपि शक्तिग्रहः । विवरणं तत्तमा-
नार्थकपदान्तरेण तदर्थकथनम् । यथा घटोऽस्तीत्यस्य कलशोऽस्तीत्यनेन
विवरणाद् घटपदस्य कलशे शक्तिग्रहः । एव पञ्चतीत्यस्य पाक करोतीत्यनेन
विवरणादाख्यातस्य यत्नार्थकत्वं कल्प्यते । ” (न्यायसिद्धान्तमुक्तावलिः)

एषा विवृतिश्रीकाविवरणव्याख्याव्याख्यानाद्यपरपर्याया यथा मुखं
तत्तथा ग्रन्थतोऽपि विधातुं शक्यते । “ मूलग्रन्थस्याप्रतिपत्तिविप्रतिपत्त्य-
न्यथाप्रतिपत्तिनिवारणेन तत्कर्तुंरभिप्रेतस्य शब्दान्तरेण विवरणं टीका ”

(न्यायकोशः) । 'यथासम्भवमर्थस्य टीकनं' वा टीका (काव्यमीमांसा) ।
 त्वयं सामान्यवाची टीकाशब्दः 'टीकते गमयति बोधयति प्रकाशयति
 वाऽर्थम्' इति धात्वर्थोक्तिष्यति । याऽर्थं विवृणोति व्यनक्ति प्रकाशयति
 स्फोटयति सा विवृतिविवरणं वा । मुख्यतो ग्रन्थतो वा तन्मर्मनार्थकप्रदा-
 न्तरेण विशेषेण विस्तरेण यदाख्यानं कथनं तद् व्याख्यानम् । 'अति-
 शयवशेना व्याख्यानं' वा (कौ. अर्थशास्त्रम्, १५।१५०) । उक्तं च
 'व्याख्यानतो विशेषप्रतिपत्तिर्न हि सन्देहादलक्षणम्' इति । तथा च
 "न केवलं चर्चापदानि व्याख्यानम्-वृद्धिः-आत्-ऐच्-इति । किं तर्हि ।
 उदाहरणं प्रत्युदाहरणं वाक्याव्याहार इत्येतत्समुदितं व्याख्यानं भवति ।
 अविज्ञानत एतदेवं भवति" इति (व्या. महामाष्यम्, प्रथमाहिकम्) ।
 व्याख्यानस्य पराशरपुराणे लक्षणं यथा—

पदच्छेदः पदार्थोक्तिर्बिम्बो वाक्यवचना ।

आधेपोऽथ समाधानं व्याख्यानं पद्यलक्षणम् ॥ इति ।

विषयव्याख्यानादीनामन्येऽपि तदर्थवाचिनः 'प्रवचनादयः' पर्या-
 याष्टीकामन्यनामकरणाद्योपयुज्यन्ते, किन्तु सर्वमप्येतद्विषयं बाह्यमप्यं सामान्य-
 वाचिना टीकापदेनैव व्यपदिश्यते ।

टीकायां कृतिरुक्तिभाष्यसमीक्षाचूर्णैरन्वितसकारिकावार्तिसमूह-
 प्रदायोऽप्येऽपि भेदाः । तेषां लक्षणानि यथा—

"सामाना सरलसारविवरणं वृत्तिः । एवमुक्तिविवचनं पद्धतिः ।
 आश्लिष्य भाष्याद्भाष्यम् । अन्तर्माष्यं समीक्षा । अथान्तरायविच्छेदश्च सा
 (समीक्षा चूर्णिका) । विमलरदमन्त्रिका पञ्चिका । अर्थप्रदर्शनसकारिका
 कारिका । तथानुबन्धरुचिन्ता वार्तिकनिति शास्त्रभेदाः ।" (काव्य-
 मीमांसा)

यदा सूत्राणि समस्ताययंश्च यद् व्याख्यानं सा वृत्तिः । सूत्रस्य
 पक्षेऽथ तावदे विविच्य पक्षामितिर्ज्ञानव्यापारः कथ्यते सा पद्धतिः ।
 पूर्वोक्तगणनपूर्वकमुत्तररूपेण विद्वान्तकथनं भाष्यम् ।

सूत्रार्थो वचने देन पदैः सूत्रानुशासिभिः ।
 स्वरूपानि च वचन्ते भाष्ये भाष्यविदो विदुः ॥

इत्यपि भाष्यलक्षणम् । मध्येभाष्य यो विमर्शस्तस्य सङ्कल्पनेन सम्यगीक्षणं समीक्षा । सा समीक्षा प्रपानान्तर्वर्तिनोऽवान्तरार्थस्य पृथक्करणम् । 'अवान्तरार्थविच्छेदश्च सा चूर्णिः' इति गृहीते पाठे, या चूर्णयति खण्डयति पूर्वपक्षिणामवान्तरार्थरूपं दुस्तर्कं सा चूर्णिर्महाभाष्यं येत्यर्थः समुदेति । विद्यमाना दुस्तर्कानां पदानां भक्षिका अपर्याविष्कारिका पञ्जिका । छन्दोरूपेण या सूत्रार्थं प्रदर्शयति सा कारिका । सूत्रकृता येऽर्था उक्ताः, अनवधानतोऽनुक्ता दुस्तर्काश्च तेषां चिन्ता विमर्शो यत्र सद् धार्तिकम् ।

उक्तानुक्तदुस्तर्कानां चिन्ता यत्र प्रवर्तते ।

■ ग्रन्थ धार्तिकं प्रादुर्भातिका मनीरिणः ॥

इत्यपि पराशरपुराणे धार्तिकलक्षणम् । सङ्ग्रहलक्षणं यथा—

विस्तरेणोद्दिष्टानामर्थानां सूत्रभाष्ययोः ।

निबन्धो यः समासेन सङ्ग्रहं तं विदुर्मुखाः ॥ इति ।

सर्वेऽप्येते टीकाभेदाः शास्त्रभेदा इति ससूच्य टीकाशब्दो राजशेखरेण शास्त्रापरपर्यायवाची गृह्यते । शिष्येतेऽनेनेति, शास्त्रे च प्रायते चेति वा शास्त्रमिति व्युत्पादनेन शास्त्रमत्र ज्ञानस्य नियमनं व्यवस्थापनं शिष्यपुण्ड्रपनुसारेण च यथाक्रमं सम्यगवबोधनं मुरततो ग्रन्थतोऽध्यापनं वेत्यर्थमवगमयति । शास्त्रशब्दोऽत्र न केवलं विशिष्टसम्प्रदायवाची किन्तु पद्धदर्शनवाची वैदिकावैदिकसर्वदर्शनसङ्ग्राहकश्च ग्राह्यः, सर्वेष्वपि यथाशक्ति ज्ञानव्यवस्थितिसामान्यत्वात् । विविधैष्टीकाभेदेरेव संस्कृतवाङ्मय सङ्गतेन शास्त्रज्ञानेन सह सुविस्तृतिमापन्नमित्यतः संस्कृतवाङ्मयस्थासङ्ख्यटीकासङ्ख्युल्लेख शास्त्रभूयिष्ठत्वं वेति व्यवच्छेदो भवति । भाषाया उत्तरोत्तरं परिवृत्तिस्तदनुरोधेनोत्तरकालीनैर्जनैः पूर्वकालीनग्रन्थानामनवगम एव टीकावाङ्मयविवृद्धिर्भूत्वा । अपि च शुक्लमुखपरम्परयाऽऽगतं ज्ञानं कदाचित्कालं देशदोषतः क्षीणत्वं प्राप्नोति, खण्डितं वा भवतीत्यतो निगूढाशयविशदीकरणार्थमविरतसन्तानार्थं चापि तज्ज्ञाने टीकाग्रन्थेष्वधरसंनिविष्टं क्रियत इत्यन्यदपि टीकाग्रन्थानां बीजम् । मूलग्रन्थापेक्षया तद्विवरणं जटिलतरमिति स्थितौ टीकावाष्टीका अपि टिप्पणीरूपेण प्रचुरतया लिखिताः सन्ति संस्कृतवाङ्मये । किन्तु वृत्तचिदेतद्दोषदुष्टमपि टीकावाङ्मये प्रायो

मूढार्थस्य समीचीनबोधं कुर्वदास्त इत्युक्तौ न स्यात्प्रत्ययायः । ज्ञानव्यवस्थिति-
पदवाच्ये शास्त्रे पदवाक्यप्रमाणपराणि यानि भाषातत्त्वान्युपयुज्यन्ते, यानि
च तेषु तेषु टीकाग्रन्थेष्वपि सामान्यतोऽनुसृतानि तानि निखिलवैदिकावैदिक-
दार्शनिकानां प्रायः सम्मतानि । एतेषां टीकादिगतानां समानभाषातत्त्वानां
सङ्ग्रहणं व्यवस्थापनं वा पाश्चात्यैः 'Methodology' (पद्धतिविज्ञानम्,
व्यवस्थितिशास्त्रम्) इत्यभिधीयते । एतत्पद्धतिविज्ञानं व्यवस्थितिशास्त्रं वा
प्राचीनभारते प्रभिन्नशास्त्रद्वारा परिणतेः परा कोटिं गतम् । तथापि प्रभिन्न-
ग्रन्थानेष्वपि समानभाषातत्त्वावलम्बविषयेऽविवेचनं एव वर्तते । प्रस्थानमेद-
मनुसरतामपि टीकाग्रन्थानामर्थविवृतिपरिपाटीषु भेदतोऽपि साधर्म्यमेव
नयनसरणिमायाति । अथ —

प्रभिन्ने प्रस्थाने परमिदमदः पश्यमिति च ।

कवीनां वैचित्र्याद्भुक्कुटिलनानापथ्यजुषा ।

नृणां शब्दतत्त्वावलम्बी सूत्रभाष्यटीकामार्गं एक एव गम्य इति सुव्यक्तम् ।

शब्दतत्त्वमाभित्य विशिष्टशास्त्रटीकालेखने यानि पदवाक्यप्रमाण-
पराणि सामान्यतत्त्वानि सन्दृष्टानि, यानि पुरतः संस्थाप्य च प्रभिन्नटीका-
ग्रन्थविरचनं पूर्वस्मिन् काले कृतं, तानि सर्वाण्यपि विविधमौलिकाप्यापन-
रीतीनां निदर्शनानीत्यनुमातुं शक्यते । यतो भारतीयानां मौलिकाप्यापने
यायती भट्टा न तावती लिखितपठने । विशेषतो वेदाध्ययने—

गीतां धीमती शिरःकम्पी तथा लिखितपाठकः ।

अनर्थतोऽल्पकण्ठश्च पठेते पाठकाधमाः ॥

इति वेदान्तशिष्टाप्रमाणादिलिखितपाठकस्याधमत्वं, मौलिकाप्यापने गुरुमुखे
वा भारतीयानां प्रभूतादरश्च प्राचीनकालात्प्रभृत्यय यावद् दृश्यते ।
किन्तु गुरुमुखं धरं, लिखितवाङ्मयं चाधरमिति सन्देह्य भारतीयेर्मौलिका-
प्यापने विदपापबोधनरीत्या च यानि यानि तत्त्वान्यनुसृतानि तानि सान्येय
काव्यशास्त्रटीकाग्रन्थरूपेण चिरस्थायित्वं प्राप्तानीति टीकाग्रन्थगतप्रमाणैरेव
निधेयं दृश्यम् ।

पुरा प्रदिष्टं पिता पुत्रं गुरुः शिष्यं वा मुखतोऽप्यापयति स्म ।
एवमप्यापनस्य मौलिकाप्यसामान्येऽपि प्रतिगुरु प्रभिन्नाऽप्यापनरीतिः

स्यादिति प्रतीयते । किन्वेतादृशानां विद्वदध्यापकानां सत्रप्रसङ्गेनान्यकारण-
 वशाद्वा मुहुर्मुहुर्वभूवुः समेलनानि, यानि परिपत्यर्पत्वसत्समित्यादिसंज्ञाभिः
 स्मृतिसमूहेषु निर्दिष्टानि । ईदृशीषु परिपत्यु विविधविषयानधिकृत्य ये
 सवादविवादाः समन्वायन्त, वेध्वर्गनिर्धारणरीतिविषयमप्यन्तर्भाव्य पदशापकं
 व्याकरणशास्त्र, वाक्यशापकं मीमांसाशास्त्र, प्रमाणशापकं न्यायशास्त्रमिति
 शब्दनिष्ठ शास्त्रत्रयमधिकृत्य केचिन्निर्णया, कृताः स्युर्ध्वं सकलाभिमतत्वेन
 पुनरपि वैयक्तिकाध्यापने, समाभिता भवेयुः । यतश्चरकसंहितायां परिषद्गत-
 संवादविवादरीतिमुद्दिश्योपरितनशास्त्रत्रयसम्बन्धसूचका सम्भाषाविधयः
 (चरक, विमान. ८), चरकमुश्रुतकोटिबीयार्थशास्त्रग्रन्थेषु चार्थनिर्धारण-
 पद्धतिमधिकृत्य सर्वशास्त्रव्यापकारस्तन्त्रयुक्तयः सङ्कलिताः सन्ति (चरक,
 ऐदि. १, अ. १२, सुश्रुत. उत्तरतन्त्रम्, अ. १५; कौ. अर्थशास्त्रम्,
 १५।१५०) । सकलविद्वद्भिर्नयपुरःसरं प्रतिष्ठापितेयं मौक्तिकाध्यापनरीतिरेव
 भूरिकालादनन्तरं टीकाग्रन्थेषु निविष्टेत्यनुमीयते । अतः पुरातनाध्यापन-
 रीतीनां यथार्थज्ञानं टीकाग्रन्थाध्ययनादृते नोपलभ्येतेति विमृश्य, टीकाग्रन्थ-
 गतानामध्यापनतत्त्वानां भाषातत्त्वानां च कालक्रमानुगोचेनोत्तरोत्तरं कथं
 परिणतिः सञ्जातेति गवेषणपुरस्सरमत्रोपन्यस्यते ।

प्राचीनतमे काले सदृष्टीकरणाभ्याग्नेदानामलिखितत्वात्प्रतिवैदिककुलं
 पृथक्पृथगेव कुलक्रमानुगतानां श्रुतिमन्त्राणां गुह्यमुखतः भवणं 'पञ्चोऽर्धचर्चः
 सर्वाम्' (भाष्य. सू. १।२।१४-६) इति रीत्या—

शुक्लः शिष्यस्य पदमाह मुखेन समासश्चेदसमासो यदि द्वे ।

एतेन कस्येन एमाप्य प्रश्न प्रत्याज्ञाशुस्तत्पुनरेव सर्वे ॥

—(ऋग्वेदप्रतिष्ठापनम्, १५।१)

इति प्रकारेण वा व्यक्तिषः सङ्घशब्दं गुरुमनु पठनं कञ्ठस्थीकरणं चेति
 बानसमुद्धिवारि, ग्यायाचिममोरकारि नन्तरद्वयं मुख्यपरम्परयैव बहुकालं
 यावदध्ययनाध्यापनयोः प्रचलितम् । मुख्यपठनपूर्वस्मरं मापाध्ययनं भेद इत्य-
 धुनातनभाषातत्त्वविदा मतमत्रं स्मरणीयम् । वेदमापायास्तदानीं प्राप्य
 माणःत्वादत्तत्पठनं मन्त्रतः स्वरतो वर्णतो वाऽनपराध्य बोधपूर्वमेव बभूव ।
 मन्त्रगतानां पुराणेतिहासादिनिर्देशानां प्रचुरणं छन्दोशापनं च गुरवः शिष्याणां

सम्यग्बोधाय मुख्यत एव चतुः । एतदेवार्थविवृतेः प्रथमं रूपम् । अस्या
अर्थविवृतेर्निर्दग्धनं यत्तुवेदान्तगतं गद्यविभागा एव, ये ब्राह्मणग्रन्थानां
पूर्वस्वरूपं प्रदर्शयन्ति । वैदिकानां परिपत्तु संमिलितासु प्रतिवेदं मन्त्राणां
संहितीकरणं क्रमशः सञ्जातम् । इतोद्गाताऽध्वर्युर्व्रह्मा चेत्येतेषां वेदचतुष्टय-
पुरोहितानां वरकर्मार्थं मिलिताभिः परिपद्भिः, प्रतिपुरोहितं कृतैर्मन्त्रविनि-
योगैश्च वेदचतुष्टयं सर्वेषामपि वैदिकानां साधारणं पैतृकघनं सम्बभूव ।
वैदानां संहितीकरणसमयेऽश्वरलेखनप्रचारः प्रादुर्भूतः स्यादप्यथा संहिती-
करणसमयमपि भाति । एवं लेखनात्पूर्वं अथगं मौखिकावर्तनं चेति
सर्वसंमतो भाषाभ्यासतत्त्वावसम्प्री क्रमो मौखिकाप्यापनविशिष्टे भारतवर्षे
निर्गते एवोद्भूत इति सन्देहेत । किन्तु लेखनसत्त्वे ग्रन्थसत्त्वे चापि वैदि-
कानां मुलपाठे प्रयत्ने चैवान्यादृशी भद्वा न कदाचिन्न्यूनत्वं गता ।

यथा यथा वेदभाषा परिवर्तनमाय तथा तथैव वेदरिक्तानाम-
परिचितपदानां दुरुद्धमन्ताणां चार्थविवृतिरपि गुरुणा कर्तव्यत्वेनापपात ।
शानेश्वरकालीनाया महाराष्ट्रभाषाया बोधो यथाऽऽधुनिकमहाराष्ट्रियाणां
विना कौशमसुरस्तथैवार्थं प्रकारो बभूव । गुरुभिर्षेणामपरिचितवैदिकरदानां
मुखतो निर्वचनमर्थविवृतिर्वा कार्या ते निषण्डुमध्ये पर्यायवर्गक्रमेण निरुक्ति-
विकल्पा एव सञ्जीयमाना उत्तरोत्तर परिवर्द्धिरे । वेदभाषायाः परिवर्तनं
सद्व्याख्यानरूपेण ब्राह्मणग्रन्थेष्वेव दृश्यते । येषां पुराणेतिहासादीनां मन्त्र-
सन्दर्भाणां प्रपूरणं पूर्वमध्यापकेर्मुखतो विहितं तेऽर्थवादाद्गमूताः सर्वेऽपि
लिखितरूपेण ब्राह्मणेषु सङ्ग्रहिता बभूवुः । यदपरिचितपदानां निर्वचनं
दुरुद्धमन्ताणां व्याख्यानं वा पूर्वं मुखतोऽभूत्सदपि लिखितरूपेण ब्राह्मणेषु
कुत्रचिद्व्यपते । गुरुकुले विद्वत्परिपन्मु च पूर्वं निर्वचनध्याख्यानसंवाद्-
विवादादिभिर्षे प्रगटकाः शिष्यादीनुद्दिश्य गुरुभिः प्रत्यक्ष प्रोक्तास्ते प्रायो
ब्राह्मणग्रन्थेष्वश्वरसंनिविताः । अथैव पूर्वमोपासाशास्त्राद्गुरुः संलक्ष्यते । यथा—

“ ब्राह्मणमपि त्रिविधम्-विधिरूपम्, अर्थवादरूपं तदुपपदिलक्षणं
च । तत्र सन्दर्भावना विधिरिति माहाः । नियोगो विधिरिति प्रामाकृतः ।
दृष्टसाधनता विधिरिति तार्किकादयः । सर्वो विधिरपि चतुर्विधः, उत्तरत्य-
धिकारविनियोगप्रयोगभेदात् । प्राशस्त्यनिन्दान्यतरलक्षणया विधि-
शेषभूतं वाक्यमर्थवादः । ॥ च त्रिविधः । शुभवादोऽनुवादो भूतार्थवाद-

अेति ।.....विध्यर्थवादोभयविलक्षणं तु वेदान्तवाक्यम् । ” (मधुसूदन-
सरस्वतीकृतः ‘ प्रस्थानभेदः ’)

सर्वाण्येव ब्राह्मणानि मन्त्रविवरणव्याख्यानपराण्येवेत्यभिप्रायेण श्रीम-
च्छङ्कराचार्या बृहदारण्यकोपनिषद्भाष्ये “ इतिहासः पुराणं विद्या उपनिषदः
श्लोकाः सूत्राण्यनुव्याख्यानानि व्याख्यानान्यस्यैवेतानि निश्चसितानि ”
(वृ. १।४।१०) इति वचनमुद्दिश्य प्राहुः । यथा—

“ इतिहास इत्युर्वशीपुरूरवसो सवादादिः ‘ उर्वशी हाप्सराः (शत०
ब्रा० ११-४-४-१) इत्यादि ब्राह्मणमेव । पुराणम् ‘ असहा इदमग्र
आसीत् ’ (तै. १।७) इत्यादि । विद्या देवमनविद्या (नृत्यगीतादि
शास्त्रम्) ‘ वेदः सोऽयम् ’ (शत. १३-४-३ । १०-१४) इत्याद्या ।
उपनिषदः ‘ प्रियमित्येतदुपासीत ’ (वृ. ४-१-१) इत्याद्या । श्लोका
ब्राह्मणप्रमथा मन्त्राः ‘ तदेते श्लोकाः ’ (वृ. ४-३-११; ४-४-८)
इत्यादयः । सूत्राणि यस्तुसङ्ग्रहवाक्यानि वेदे यथा ‘ आत्मेत्येषोपासीत ’
(वृ. १-४-७) इत्यादीनि । अनुव्याख्यानानि मन्त्रविवरणानि ।
व्याख्यानान्यर्थवादाः । अथवा यस्तुसङ्ग्रहवाक्यविवरणान्यनुव्याख्या-
नानि ।...मन्त्रविवरणानि व्याख्यानानि । एवमष्टविधं ब्राह्मणम् ॥ ”

विद्वत्परिपत्सु यज्ञतत्त्वमधिकृत्य सञ्ज्ञाताः सवादविवादा ब्राह्मणानां
कर्मकाण्डे सङ्ग्रहिताः, येभ्यः पूर्वमीमांसाशास्त्र परिवृद्धिं गतम् । तथा च
परब्रह्मतत्त्वं पुरस्कृत्य परिपत्सु सम्भूताः सवादविवादा ब्राह्मणानामुपनिष-
त्संहिते ब्रह्मकाण्डे (ज्ञानकाण्डे) सङ्कलिताः, यतश्चोत्तरमीमांसाशास्त्र
सुविस्तृतिमापन्नम् । उभयत्रापि पुराणेतिहासाद्यर्थवादरूपेण परिचितवस्तु-
दाहरणरूपेण चोपमानप्रमाण प्राचुर्येणोपयुज्य, प्रत्यक्षप्रयोगावलम्बेन यस्तु
प्रदर्श्य च गभीरविषयविवरणमुत्पाप्याकाङ्क्षापूर्वकं गुरुभिः प्रश्नप्रतिवचन-
महत्या विहितं संलक्ष्यते । उचिताकाङ्क्षापुरस्सरं प्रौढशिष्यैः पृष्टानां
परिप्रश्नानां प्रतिवचनानि गुरुभिरुचितसमय एव व्याख्यानानुव्याख्यानतः
प्रदेयानीत्यासीत्तदानीं मौखिकाभ्यापनरीतिः । अत्रैव समुद्भूता प्रश्नोत्तरपद्धतिः
संवादपद्धतिर्वा तदुत्तरमाविषु ग्रन्थेषु प्राधान्येन खण्डान्वयमुखेना समाश्रित
दृश्यते । अतो या निर्वचनव्याख्यानपद्धतिः पूर्वं मुख्यत एव गुरुशिष्य-

परम्पराया प्रचलिता, विद्वत्परिपत्रिण्यैश्च ध्रुवत्व प्राप्ता सेव वेदोत्तरमाविषु
ब्राह्मणग्रन्थेषु लेखनसनिविष्टाऽमरदित्यवधारयितुं पार्यते ।

यज्ञतत्त्व मूर्धन्यीकृत्य वेदाङ्गपट्कस्येप्रभिर्देशो ब्राह्मणानां कर्मकाण्डे
वृत्तो विद्यते । सामवेदान्तर्गतब्राह्मणेषु प्राधान्येन पद लेभिरे पटङ्गानि,
यान्युत्तरवर्तिनि काले विविक्तत्वेन परिवृद्धिं जग्मुः । यथा मुण्डकोपनिषदि
(१।१।५) तथा छान्दोग्येऽपि (७।१।२) वेदानां वेदः (व्याकरणम्),
ज्वेदविद्या (निरुक्तम्), ब्रह्मविद्या (शिक्षाकल्पवृन्दादि), नक्षत्रविद्या
(ज्यौतिषम्) इति शब्दान्तरेण वेदाङ्गानां निर्देशाज्जायते बहुपनिपत्काले
सान्ध्यपरिणतरूपेण मौखिकपरम्परया बाऽविद्यन्त एव । अन्यथा शिक्षा-
निरुक्तव्याकरणानामत्यन्ताभावे वेदानां स्वरस्यानप्रयत्नाद्यनपेक्ष साधू-
न्धारणम्, अयंज्ञान, संहितायाः पदपाठे पदपाठस्य संहिताया वा विवरिणमन
न्वेत्यादीनामसम्भवाद् वेदरक्षामार्गे महानेव व्याघातः समुदपत्स्यत ।

ब्राह्मणान्युपनिषदश्चेत्युभयोरन्तरवर्तिनि काले शाकल्येन संहितायाः
पदपाठः प्रतिष्ठापित इत्यनुमीयते । 'पदप्रकृतिः संहिता' (ऋक्प्रातिशाख्यम्,
२।१) ' परः सन्निकर्षः संहिता ' (पा. १।४।१०९) इति सूत्रानुसारेण
संहितापाठे यथारिथत्तानामेव पदानां सन्धियुक्तमुच्चारण, छन्दोनिपमानन-
तिस्रस्य विशिष्टस्वरवर्णोच्चारण चानिवार्ये स्तः । पदपाठे तु मन्त्रपदानि
चिच्छेदन्पुरस्सर नियमेरेवोच्चार्यन्ते । अयं पदपाठः सन्धिसमासादिविग्रहपरो
लौकिकसंस्कृतस्य पदच्छेदरीतिः पूर्वतन् स्वरूपम् । एतदर्थं नामाख्यातो-
पसर्गनिपातानां चतुर्णां पदजातानां, सन्धिसमासानां च यज्ज्ञानमपेक्षित-
मासीत्तस्य गुह्यमुखपरम्परयैव विद्यमानत्वात्पदपाठनिर्माणं शुशकमभवत् ।
एतदेव व्याकरणसनाथ साधून्धारणशास्त्र केनचित्कालेन शिक्षाग्रन्थेषु
प्रातिशाख्येषु च सनिविष्टमभवत् । ' पदप्रकृतीनि सर्वचरणानां
(शाखान्तराणां) पार्यदानि (प्रातिशाख्यानि) ' इति महर्षिवास्केन प्राति-
शाख्यानां (वेदव्याकरणानां) स्वरूपात्पूर्वम्मानो निर्दिष्टः । तदानीं वेदाङ्गमय
नृक्षस्य प्रभिन्नशाखानां विपुलविस्तारव्यतिवेदशास्त्र वैदिकन्याकरणरूपाणि
प्रातिशाख्यानि प्रभिन्नानि जातानि । पदपाठविरचने वेदानां सम्यगर्थ-
निर्धारणमेव प्रयोजनम् । तदर्थं च समुत्पन्नानि शिक्षाव्याकरणनिरुक्तादी-

न्यर्थनिर्धारणसाधनानि वेदाङ्गत्वेन वेदव्याख्यानपराण्येवेत्यवगन्तव्यम् । वेदा-
ज्ञानामुत्पत्तिविषये महर्षिर्यास्को ब्रूते यत्— “साक्षात्कृतधर्माण ऋषयो
बभूवुः । तेऽवरेभ्योऽसाक्षात्कृतधर्मस्य उपदेशेन मन्त्रान् सम्प्रादुः । उपदेशाय
ग्लायन्तो (खिद्यमानाः) अवरे विल्मग्रहणाय (सुखग्रहणाय विस्तरण)
हमं ग्रन्थ (निघण्टु) समाम्रासिपुर्वेद (वेदशाखाभेदान्) च वेदाङ्गानि
च ” (निरुक्तम् १।२०।२) । एष शिक्षाभ्याकरणादिवेदाङ्गानां सद्भावा-
द्दीर्घाणवाण्याः साधूच्चारणविषये दत्तसूक्ष्मावधानैः पूर्वतनाध्यापकैर्यथा तस्याः
पाविश्यमद्य यावत्परिपालित, तथेदानीन्तनाध्यापकैरपि तत्परिपालनीय
साधूच्चारणाभ्यासेनेति संस्मरणीयः सिद्धान्तोऽत्र समुदेति ।

प्रातिशाख्येषु प्रायः स्थानप्रयत्नविवेकः, सज्ञाः, सन्धयः, कुत्रचित्-
दनिर्वचन चेति विषया वेदभाषामधिकृत्य निरूपिताः, न तु कारकसमाप्त-
तद्धितादिविषयाः, येऽविकलतया पाणिनीयसूत्रेषु स्थानमलभन्त । यन्निर्वचन
ब्राह्मणेषु प्रातिशाख्येषु च विरलत्वेनोपलभ्यते तस्य प्रपञ्चो यास्काचार्येण
निघण्टुव्याख्यानपरे स्वीयनिरुक्तग्रन्थे कृतः । तेन ‘आख्यातजानि नामानि’
इति शाकटायनसिद्धान्तमुररीकृत्य ‘तदिदं विद्यास्थान (निरुक्त) व्याक-
रणस्य कात्स्न्यं स्वार्थसाधकं च’ (नि. १।१५।१) निर्मितम् । निर्वचन-
विषये शब्दचतुष्टयं स्वीकृत्य यास्कमहर्षिणा गुर्वर्थाः सिद्धान्ताः समुद्भाविताः ।
ते यथा—

“तद्येषु पदेषु स्वरसंस्कारौ समर्थौ प्रादेशिकेन गुणेन (घातुरूपेण)
अन्वितौ स्यातां तथा तानि निर्ब्रूयात् । अथानन्वितेऽर्थेऽप्रादेशिके विकारेऽ-
र्थनित्यः (अर्थप्रधानः) परीक्षित केनचिद् वृत्तिसामान्येन (क्रियागुण-
सामान्येन).....नैकपदानि (प्रकरणोत्पदरहितानि) निर्ब्रूयात् (निरु.
अ. २, ख. १-३) इति ।

अयं सिद्धान्तनिश्चयस्तदनन्तरभाविनः पाणिनेर्योःकरणस्य प्रतिष्ठा,
प्राचीनतमे काले समुद्भाविताऽप्याधुनिकभाषाशास्त्रविदा प्रमाणम् । आत्मनः
पूर्ववर्तिना नैरुक्तवैयाकरणयाज्ञिकेतिहासिकनैदानादीनां निर्देशो यास्काचार्येण
निरुक्ते कृतः । तस्माद्वेदार्थविस्मरणेन ग्रन्थवैरल्येन च कृशीभूतोऽप्ययं
वेदनिरुक्तिप्रवाहो गुरुमुखपरम्परयैव यास्कं यावदागत इति प्रतीयते ।

अयमेव प्रवाहो यास्काचार्येण स्थिरीकृतो निरुक्ते प्रश्नप्रतिवचनरूपेणैव व्याख्यानेनेति सन्द्रष्टव्यम् । इयं प्रश्नप्रतिवचनरूपा व्याख्यानपद्धतिर्निरुक्त-
व्याख्यातार दुर्गाचार्ये यावदविरत सम्प्रातेत्यपि तद्व्याख्यात. प्रतीयते । वेदार्थ-
निर्णायकोऽयं निघण्टुनिरुक्तपण्या अमरादिकौशेरुत्तरवर्तिनि काले किञ्चित्परि-
षर्तनपुरस्सर विशिष्टपदसद्व्याख्या शुण्णत्वं प्रापितः । प्रारम्भिकाध्यापनेऽनुपयुक्तेऽ-
प्यस्मिन्निरुक्तिमार्गे, यास्कदुर्गादिभिरनुसृता प्रश्नप्रतिवचनरूपा व्याख्यानप-
द्धतिर्बाह्यमयाध्यापने सुवचिरेत्यत्र विज्ञातव्यम् । अपि च यास्काचार्यस्य
बह्वर्थगम्भीरा सूक्ष्मयी भाषाऽनन्तरमाविनः सूत्रवाङ्मयस्य पूर्वरूपं व्यञ्जयति ।

एतदनन्तरम्—

सरितामिव प्रवाहास्तुच्छा. प्रथमं यथोत्तरं विपुला. ।

ये शास्त्रसमारम्भा भवन्ति लोकस्य ते बन्धाः ॥ (का-यमीमासा)

इति न्यायेन वेदवाङ्मयस्य विभिन्नशास्त्राभिरपरिमेयव्यासः, नेशङ्कज्ञानस्य
मुखपरम्परया ग्रन्थपरम्परया चोपचयः, ग्रन्थप्रतिलिखिता वैरल्याम्नौलिखा-
भ्ययने स्मृतिशक्तौ च महान् भार इत्येतेन कारणकदम्बकेन समासवचनरूपाः
सूत्रग्रन्थाः समुद्भूता ज्ञानसन्ततये स्मृतिस्थापनसौकर्याय च । ज्ञानव्यवस्थितेः
(शास्त्रदृष्टेः) ज्ञानसङ्कातिरीतेः (मौक्तिकाध्यापनपरिपाठ्याः) च विशिष्ट
प्रामाण्यविना, तत्तद्विषयपारदर्शित्यविनाथव्याससमासयो. प्रथमोऽनुसृक्त
एवामविष्यत् । उक्तं च राजशेखरेण यथा—‘ समासव्यासविन्यासः सैव
शिव्यद्विषय न. ’ इति ।

सूत्रग्रन्थानां शैली लघुविविक्तवाक्यभूषितानां ब्राह्मणनिरुक्तादि-
ग्रन्थानां समुत्कृष्टस्वरूपमेव व्यञ्जयति । अक्षरलाघवार्थं गम्भीराभिप्रायस्य
समासतो वचनेनेव सूत्रग्रन्थेषु प्रथमतः. समासभूयस्त्वमुपलभ्यते, यदुत्तर-
फालीने लौकिकसङ्कृतवाङ्मये ओजोगुणविशिष्टाया गौडीरीतेः प्राधान्येन
व्यपदेशकरं सञ्जातम् । समासभूयस्त्वेन सममाख्यातलोपः सुबन्तप्राधान्य
चेत्यपि सूत्रग्रन्थशैल्या वैशिष्ट्यं, यदप्यनन्तरमाविनि सङ्कृतवाङ्मये परा
कोटिं गतम् । यत्प्रतनुसूत्रमिव सूत्रयति बध्नाति वाऽल्पाक्षरीः पदैरर्थं तदेव
सूत्रम् । अक्षरलाघवे समासवचने चाप्यर्थगाम्भीर्यमर्थाप्रतीतिराहित्यमित्या-
दयो गुणाः सूत्रेऽपेक्ष्यन्त एव । अतः सूत्रलक्षणमभियुक्तेरुक्तं यथा—

अल्पाक्षरमसन्दिग्ध सारवद्विश्वतोमुखम् ।

अस्तोभमनवद्यं च सूत्रं सूत्रकृतो विदुः ॥

स्मृतिशैलभ्यसम्पादनद्वारा विषयतात्पर्यसुग्रह एव सूत्रग्रन्थानां प्रयोजनम् । अत एव सूत्रशैली न केवल वेदाङ्गेषु, यथोत्तर वैदिकदर्शनेषु च, किन्त्ववैदिकदर्शनेष्वपि सामान्यत्वेन पदमधिगतवतीत्युपलभ्यमानेस्तत्तद्-ग्रन्थैरेव निश्चीयते । प्रतिवेदशास्त्र प्रतिवेदाङ्ग प्रतिदर्शन वा ये सूत्रग्रन्था इदानीमुपलभ्यन्ते, तेष्वपि समष्टिकाः पूर्वं प्रणीता आसन्निति प्रतीयते, यतोऽनुपलब्धानां सूत्रग्रन्थानां प्रणेतास्तत्तत्-मतोपन्यासपूर्वकमुपलब्धसूत्र-ग्रन्थेषु नामतो निर्दिष्टाः सन्ति । समानविषय पुरस्कृत्यापि बहव सूत्रग्रन्थाः पूर्वतनैर्द्विद्विर्विरचिता भवेयुर्येषां समत विमत च समालोच्य तदुत्तरतनैर्दोष-वर्जमन्ये व्यापकसूत्रग्रन्थाः प्रणीताः, येन पूर्वतनसूत्रग्रन्था निष्प्रयोजनत्वा द्विस्मृतिपथ प्रयाता इति पाणिनिनैमिनिव्यासादिकृतसूत्रैर्भ्योऽनुमीयते । असमाने सत्यपि विषये दर्शने वा, प्रतिपक्षभूतदार्शनिक-विमतोपन्यासपूर्वक-स्वीयसिद्धान्तास्तत्तद्दार्शनिकैर्निजसूत्रेणैवस्थापिता इति समालोक्यते । एतेषु सिद्धान्तेषु केचिद्विद्वत्परिपक्व प्रत्यक्ष सञ्जातानां सवादविवादानां मौखिक-निर्णया एव सूत्ररूपेण सङ्कलिता इत्युक्तिः प्रायो निर्वाधा स्यात् ।

प्रतिशास्त्र सूत्राणि यथाकालं यथावश्य च समुद्भूतानि, किन्तु समु-
त्पद्यमानानां तेषां यः क्रमः पूर्वमासीत् एवाद्य यावदचलरूपेणायात इति
नैव कल्पयितुं पार्यते । सर्वेषां सूत्राणां प्रतिशास्त्र सञ्जातेऽन्तिमे सङ्कलने
विषयस्य सात्पर्यानुरोधेनाभिमतपूर्वोत्तरमाधानुसारेण च स आदिमोऽनुक्रमः
परिवर्तनं प्राप्य स्थिरीभूत इति प्रतीयते । यथाऽधुनातनलेखकस्य दिमर्घं
विषयीभूतः कश्चित्प्रबन्ध आदौ विशिष्टक्रमेण प्रस्फुरत्यनन्तरं चाभिमत-
स्वरूपेण भिन्नक्रममधिगत्यान्तिमं शब्दाकारं प्राप्नोति तथैवेयं स्थितिः स्यात् ।
कालानुक्रमेण प्रतिशास्त्र सूत्रसमुच्चयानां श्रेयविषयसङ्कलनानुरोधनाऽप्यायवादा

१ शास्त्रेऽध्याये तथा पादे न्यायसङ्गतयस्त्रिधा ।

शास्त्रादिविषये शब्दे तत्तत्सङ्गतिरुच्यताम् ॥

धिकरणादीन् विभागान् प्रकल्प्य पुनश्च प्रत्यधिकरण^१ विषयसशयपूर्वपक्ष-
सिद्धान्तसङ्गतिरूपाणि पञ्चाङ्गानि सन्निभानि तत्तच्छास्त्रविद्भिः, येन तत्त-
च्छास्त्रसमाविष्ट ज्ञान तत्तद्विशिष्टपदतिसनाय व्यवस्थितिं प्राप्तम् । मीमांसा-
वेदान्तशास्त्रयोरेतज्ज्ञानव्यवस्थितिप्रधान पदविज्ञाञ्च परमां नृदि लेभे ।
ध्याकरणसूत्रव्यवस्थितिः प्रायोऽप्यायपादादिश्रमेणैव सञ्जाता, किन्तु तत्सूत्र-
सङ्गतौ यद्वैशिष्ट्यमधिकरणस्थलेऽधिकारसूत्राणि विरच्य श्रीपाणिनिना
प्रकल्पित, तत्पृथक्तथा विवेचनार्हं मयति ।

यद्यपि सूत्रेषु तात्पर्यमुपगृह्य विद्यते, तथापि साङ्गोपाङ्गविवरण-
द्वारा सम्प्रतिपद्यावगमसमनन्तरमेव तात्पर्यावधारण सुकर, न तु सूत्र-
पठनमात्रेण । तस्माद्गृह्णामहे यावत् सत्तद्विषयाप्यापकैर्मुपेत एव सपित्तारं
विषयव्याख्यान कार्ये, शिष्यैश्च तद्विकल्पतयाऽऽकल्प्य सूत्राणि कण्ठस्थी-
कार्याणि, पुनश्च तैः शिष्यैः स्वशिष्या यथापूर्वमेव मौखिकव्याख्यानेना-
प्यापनीया इतीय परम्पराऽविच्छेदेन चिरकाल प्रसूता स्यात् । यद्यप्यसन्दि-
ग्धत्वमेव सूत्रस्य विशिष्टलक्षण, तथाप्यस्याधरत्वेनैव तःप्रायः सन्निगद्यत्वं
मञ्जत इति सार्वजनीनोऽनुमयः । मुख्यतः सूत्रव्याख्यानेऽनुक्तानां पदानाम-
प्याहारः, उक्तपदानां च विग्रहयोजनापूर्वक सकलधारभूत सरलमुषोष
विवेचनमिति स्यात्पूर्वं मौखिकव्यापनरीतिर्यां केनचित्सात्केन श्रुतिनामके
टीकाप्रमेदेऽधरसन्निवेश लेभे । अनुक्तपदप्रपूर्वेण सूत्रार्थस्य चन्द्रोदयायां
कारिकायां प्रथमं स्मृतिसौकर्यायमेव सञ्जते । सूत्रमपि कृत्योक्तानुक्तद्वयक-
विस्तारणा गद्यरूपनृत्तेभिजा गद्यनिबद्धाश्चन्द्रोदोनिबद्धा वा वार्तिकप्रत्या-
प्राय भादित एव ग्रन्थरूपेणावतीर्णाः स्युः, यतः सूत्रपाठे ग्रन्थरूपेण स्थिरी-
भूत एव यातिकानामुत्पत्तिः सुशक्येति भाति पाणिनीयसंज्ञानुद्दिश्य विर-
चितेभ्यः पात्यापनकातिकेभ्यः । नृत्तिवार्तिकयोः सम्भवो भाष्यग्रन्थेभ्यः पूर्व-
भात इति पातञ्जलमहामाध्यनिर्दिष्टवार्तिकेभ्यः शाबरशाङ्करमाध्योक्तित्ति-
नृत्तिग्रन्थेभ्यश्च सम्भाव्यते । अत्र च सूत्राणां सरलमुषोषव्याख्यानरूपाया
मूलार्थमात्रादिकाया गद्यनृत्तेरनन्तर तेषामनुक्तद्वयविस्तारपरायां वार्ति-
कानां प्रनृत्तिस्तदुपरमेव पराधेयनिरासपुरःसर भाष्यरूपेण मुक्ततो लेखतो वा

१ विषयो विषयध्वेय पूर्वपक्षस्तथोक्तम् ।

सङ्गतिर्भेति पञ्चाङ्गं शास्त्रेऽधिकरण विदुः ॥

व्याख्यानमित्यनेन नैसर्गिकक्रमेणैव व्याख्यानपद्धतिः परमा दिस्तृतिं प्राप्ता । टीकाप्रभेदानामेतत्पौर्वापर्यं तु नियतमेवेति न मन्तव्यं, यतोऽनुकरणमात्र-
बुद्ध्याऽर्वाक्तनेऽपि काले सूत्रादिनिर्माणं नासम्भवम् । विशेषतोऽत्र समवधेय-
यदुपनिषद्भिदस्तादिषु या प्रश्नप्रतिवचनपद्धतिः पूर्वमध्यापने समाभिताऽऽ-
सीत्सैव सविशेष पातञ्जलमहामाध्येशान्नरमाध्येशानुसृता दृश्यते । प्रत्यक्षतः
पृष्ठाः कल्पिता वा शिष्याणां सन्देहाः, प्रतिपक्षिणा पूर्वपक्षभूताः पुरत उपस्था-
पिताः सम्भाव्या वाऽऽश्लेषाश्च प्रश्नप्रणाल्या प्रागुक्तभाष्यद्वये सङ्ग्रहितास्तेषां
प्रतिवचनानि च स्वसिद्धान्तरूपेण । या सूत्रव्याख्यानरीतिर्मौलिकाध्यापने
गुरुभिः पूर्वं समाभिता तस्या एव लिखितरूपं निदर्शनमुत्तरभाषिषु बृहदा-
कारेण भाष्यग्रन्थेषु लभ्यते । एष पाणिनिपतञ्जलिप्रभृतिभिर्वैयाकरणैः
प्रदर्शिता पदव्याख्यानरीतिः, जैमिनिशबरस्वामिप्रभृतिभिर्मामीमांसकैराविष्कृता
वाक्यार्थनिर्णयरीतिः, गौतमादिनैयायिकैः प्रकटीकृता प्रमाणपरीक्षारीतिश्चेतीय-
व्याख्यात्रिपथगा सुविमर्शजलममृद्ध्यज्ञानक्षेत्रं सत्यफलसम्पन्नमातन्वाना
वैदिकावैदिकसकलदार्शनिकमाध्यायशिष्यजनोपकर्त्री च सञ्जग्रे ।

सूत्रनिर्माणकालात्पूर्वं यथा वेदार्थसाधनभूतानां पङ्क्तानां तथा
पङ्क्त्यर्थानामपि मौलिकी परम्पराऽविच्छिन्नाऽऽसीत् । अन्यथा पङ्क्त्यर्थ-
सूत्राणां विरचनमसम्भवमभिव्यक्तम् । यशस्त्वपुरस्कारेण ब्राह्मणादिप्रत्ये-
कपट्टित धर्मशास्त्रोपकारि च यन्मीमांसाशास्त्रं तत्सूत्रकाले जैमिनिभूतन्या-
यसाहस्य वेदार्थनिर्णयविषये सम्पूर्णतः परमं प्रामाण्यं चोपजग्मौ ।
'न्याय'-शब्दोऽत्र न केवलं गौतमीयन्यायशास्त्रवाची, किन्तु लोक-
व्यवहारागममुक्तिसिद्धन्त्याव्याप्यपि । एते जैमिनिसूत्रस्थिता मीमांसान्यायाः
शब्दतत्त्वमग्रतो निघायार्थनिर्धारणे साधनभूताः सन्तो यथा धर्मशास्त्रनिर्णये
तथा व्याकरणसूत्रनियोजनरीतौ परिभाषारूपणापि परमोपकारकाः सञ्जगिरे ।
एव मीमांसाशास्त्रं न केवलं धर्मशास्त्रस्य, अपि व्याकरणाद्यन्यशास्त्रा-
णामप्युपकारकं सम्भूतमित्यनुमीयते । गौतमवृत्त-न्यायसूत्रात्पूर्वं तर्कशास्त्रम्
'आन्वीक्षिकी' इत्यभिधानेन लोकेषु मुख्यपरम्परया मुद्रचार, चरकचरितायां
चाक्षरसन्निविष्टं आतम् । न्यायशास्त्रापरपर्यायेणाऽऽन्वीक्षिकी विद्या कौटिली-
यार्थशास्त्रं—“ हेतुमिरन्वीक्षमाणाऽऽन्वीक्षिकी लोकस्योपकरोति, व्यसनेऽभ्युदये
च बुद्धिमवस्थापयति, प्रज्ञावाक्यक्रियावैशारद्यं च करोति—

प्रदीपः सर्वविद्यानामुपायः सर्वकर्मणाम् ।

आश्रयः सर्वधर्माणां शश्वदान्वीक्षिकी मता ॥”

इति यथार्थस्तुतिवाक्यैः समुत्पृष्टा ख्यातिं प्राप । एव सूत्रनिर्माणकालात्पूर्वं
तदनन्तरमपि पटङ्केषु ‘मुख्य व्याकरण स्मृतम्’ इति शिक्षावचनानुसारेण
व्याकरण, पट्टदशनेषु धर्मशास्त्रोपकारि पूर्वमीमांसाशास्त्रमुत्तरमीमांसाशास्त्रं च,
तथा प्रमाणोपहित सर्वशास्त्रोपकारक न्यायशास्त्रं चेति शास्त्रसङ्ग्रह्यं सविशेषं
पाठ्यक्रमसमाविष्टं बभूव । परस्परपेकारित्वाच्चानि सर्वाण्यपि शास्त्राणि
कस्यचिदपि जनस्याप्ययने समकथ्यत्वं समसविभागं च भेजिरे । किन्त्व-
द्ययनानुक्रमे व्याकरणमेव मुख्यत्वेनादौ समानं लेभे । यतः “ प्रधानं च
पट्टदशनेषु व्याकरणम् । प्रधाने च वृत्तौ यत्नः पल्लवान् भवति ” (पात.
म. भा. १।१) । तथा च ‘काणाद पाणिनीयं च सर्वशास्त्रोपकारकम्’
इत्युक्तिः काणादोरुल्लिखितन्यायशास्त्रसिद्धान्तानां पाणिनीयव्याकरणसिद्धान्तानां
न केवलं व्यापकत्वं प्रकटयति, किन्तु प्रायो त्रिलिखितैकैकवैदिकदार्शनिक-
प्रमाणत्वमपि । यतः सत्सर्वे विभिन्नसम्प्रदायेषु व्याकरणेषु, वेदाङ्गत्वेन
शिरोधार्यता गत पाणिनीयव्याकरणं बौद्धार्थवैदिकदार्शनिकेष्वपि पाठ्यत्वेन
प्रभूतादरभाजनमभवदिति ‘इतिङ्ग-ह्युपन्-सङ्ग’-प्रभृतिचीनयात्रिकाणां
वृत्तान्तेभ्योऽनगम्यते । एव तदानीं सत्सामपि तौलनिकशानाधिगमप्रवृत्तौ,
अनन्तरवर्तिनि काले ‘द्वादशवर्षेभ्योऽप्युपकरणं ध्रुयते’ (पञ्चतन्त्रम्) इत्यादीनि
वचनानि परिवृत्तिं गतामध्ययनाभ्यापनरीतिं ख्यापयन्ति । अतो नैतच्चित्र
अद्वेदाध्ययनापेक्षया वेदाङ्गैकात्म्यमन एव प्रदीपे कालं यापयता शिष्याणां
मतिस्तौलनिकशानापेक्षया शास्त्रैकदेशनेषुण्ये दर्शनैकदेशवैदग्ध्यसम्पादने वाऽऽ-
धिकतरं व्यासचेति । तथापि पदवाक्यप्रमाणपरतया यद्येतरव्याकरणमीमांसा-
न्यायशास्त्राणामन्योन्यपूरकत्वसिद्धये, शास्त्रदृष्टेः पूर्णत्वापादनाय च, अधि-
गतेऽपि व्याकरणादिविशिष्टशास्त्रस्य साङ्गोपाङ्गे गते, मीमांसान्यायाद्यन्य-
शास्त्राणां स्थूलज्ञानप्रत्येकं पण्डितेनाधिगन्तव्यमिति प्रणाल्यस्य यावद्भारते
प्रचलिता दरीदरयते । यथा-सञ्ज्ञातेऽपि महाभाष्यान्तव्याकरणप्रावीण्ये, प्रत्येक
शास्त्रप्रवरेण ‘सिद्धान्तमुच्चावलि’ यावन्न्यायशास्त्रस्य, ‘मीमांसान्यायप्रकाश’
यावत्पूर्वमीमांसायां, ‘वेदान्तारिभाषा’ यावदुत्तरमीमांसायाश्च तौलनिक-

शास्त्रदृष्टिसम्पादकमध्ययनमवश्यं विधेयमिति विद्यते सम्प्रदायोऽद्यापि प्राचीनायां संस्कृताध्ययनाध्यापनपरिपाठ्याम् । सत्यवकाश एतदधिक-
शास्त्राणामप्यध्ययने विधीयेत केनापि कुशाग्रमतिमता, किन्तु नायं सार्वत्रिको
नियमः । उक्तमत्र विषये श्रुते यथा—

एकं शास्त्रमधीयानो न विद्याच्छास्त्रनिश्चयम् ।

तस्माद्बहुश्रुतः शास्त्रं विजानीयाच्चिकित्सकः ॥

एतैः पदवाक्यप्रमाणपरैः शास्त्रैः शब्दतत्त्वमधिकृत्याऽऽविष्कृतेष्वभि-
प्रायेषु यथा वैमत्यं तथा समन्वयोऽपि परिलक्ष्यते । तत्समन्वयाधारेणाऽ-
ऽसङ्कारिकैः शब्दतत्त्वसङ्कलन साहित्यशास्त्रे कृत्वोत्तरतनगुह्यध्यानां कृते
काम्यपठनपाठनयोर्महती पदवी निर्मिता । एतेषा व्याकरणमीमांसान्यायादीनां
प्रतिष्ठायां शब्दतत्त्वानि, तेषां तत्त्वानां पूर्वोत्तरमात्रं गौणप्रधानमात्रं चाधि-
कृत्य तत्र तत्रोपलभ्यमानं ज्ञानव्यवस्थितिपदवाक्यप्रयोगप्रमुखं पद्धतिविज्ञानं,
तेषां सकलानामपि समन्वयसाधनानीत्यादयो विषया अत्र परिगणनाः,
तेषां तत्त्वानामाह्वारिकैर्निर्दिष्टः समन्वयोऽत्र संलक्ष्यः । किन्तु प्रकृत-
प्रबन्धभूरिविस्तरमिष्या तत्कर्मणोऽत्र विरम्यते । अपि च तेषां तत्त्वानां
पठनपाठनोपयुक्ताः केचिदंशः “ Oriental Methodology of Educa-
tion ” इत्यस्मदीयाऽऽङ्गभाषागतप्रबन्धे समुपन्यस्ता इत्यतः पुनरुक्तिदोषोऽ-
प्यत्र परिवर्ज्यते । आङ्गभाषाभिन्नैरुपल्लिखितशब्दतत्त्वानि तस्मिन्नाङ्ग-
भाषागतप्रबन्ध एव नयनविषयकतन्त्रानि । अत्र तु सङ्क्षेपार्थं समुपन्यस्यन्ते
प्राचीने काले विद्वत्संज्ञिर्निर्णीताः, गुरुमुखपरम्पराभाषेणऽऽयताः, पदवाक्य-
प्रमाणपरा अत एव शब्दतत्त्वमवलम्बमानाः, शास्त्रव्यवस्थितिपदवाक्या अत
एव तन्त्रयुक्त्यपराभिधानाः, गीर्वाणवाङ्मये लेखसन्निविष्टाः सर्वव्यापिन्योऽ-
र्थनिर्धारणीतयो, या न केवलमायुर्वेदार्थनिर्णयेऽर्थशास्त्रार्थनिश्चये, अपि तु
सर्वशास्त्रार्थनियोजने सामान्यतः साधनयूताः सत्यः पौरस्त्याना पद्धति-
विज्ञानस्य पूर्वतन स्वरूपं सुविशदं प्रदर्शयन्ति । परिकल्पनीयमत्र यद्
व्याकरणमीमांसान्यायादिशास्त्राणां समुपन्यासोचिता भाषातत्त्वविषयिणः
सिद्धान्ता एतास्वर्थनिर्धारणरीतिरूपासु तन्त्रयुक्तिषु गतार्था इति, यतः
शब्दतत्त्वावलम्बिन्य शास्त्रत्रययुक्तय एवात्र समासेनोपनिबद्धाः सन्ति ।

भाषातत्त्वस्वरूप द्विविधम् । प्रथमं भाषायास्तत्त्वज्ञानं (Theory),
द्वितीयं च तस्याः प्रयोगविज्ञानम् (Practice) । प्रयोगविज्ञानमेव पद्धति-
शास्त्रत्वरूपेणावतीर्णं सदमिहजनानां त्रियाद्यैश्च विविधैः प्रकारैरभि-
व्यनक्ति । आदौ भाषायास्तत्त्वज्ञाने, भाषातत्त्वचर्माभाषा बहिराविष्टृतेऽऽ-
ध्यात्मिक व्यापारमनुसृत्य मूल्यामितत्त्वानां सङ्कलनं समावेशमर्हति ।
अनन्तरं भाषायाः प्रयोगविज्ञानं भाषातत्त्वज्ञानं तद्योनयोक्तव्यं, यथा
भाषाप्यपनाप्यापनक्रमो बालानां बोधसौकर्याय रचये च भवेत् ।
भाषायास्तत्त्वज्ञानं यथा पौरस्यानानाद्यग्रन्थेषु तदुत्तरकाशीनेषु व्याकरण-
मीमांसान्यादशास्त्रेषु च, तथा भाषायाः प्रयोगविज्ञानमादौ मौलिका-
प्यापने तदनु चार्थविवृतिरेषु टीकाग्रन्थेषु, पदमलमत । टीकाग्रन्थे-
ष्वपि कदाचिदुभयोर्भाषातत्त्वज्ञान-प्रयोगविज्ञानयोः, कदाचिच्च प्रयोगविज्ञान-
मात्रस्योपन्यासः क्रियते । अतः प्रयोगविज्ञानप्रधानं टीकावाक्यमेव पौर-
स्यानां पद्धतिशास्त्राद्याप्यापनपद्धतीनां च मूर्तिमन्निर्दिष्टमिति निश्चेतुं
शक्यम् । असौनस्याप्यमानानां तन्त्रयुक्तिषु तु भाषायास्तत्त्वज्ञानं स्वयमन्त-
रितं भवत्प्रयोगविज्ञानमेव विस्मृतमग्रतो निदर्शयति । एतास्तन्त्रयुक्त्यष्टीका-
ग्रन्थेष्वप्यप्यविष्टृत्यैः सनाभिधाः सन्ति । भाषायास्तत्त्वज्ञानस्य प्रयोगविज्ञान-
रूपेण विपरिणमनं, भवेत्तत्पूर्वकं प्राचीनाप्यापनपद्धतेर्निवेदनं, तदुचित-
मागस्याधुनिकाप्यापने हितकारि निदोहनमित्येव विद्यतेऽत्रारमदीयं मुख्यं
प्रयोगनम् । अठष्टीकाद्वचनेषां तास्तन्त्रयुक्तयो गुदशिष्यत्रयीतद्वयेऽ-
त्रोदाहियन्ते । तन्त्रं नाम शास्त्रं प्रयोगविज्ञानं वा । तन्निष्ठाज्ञे प्रयोग-
विज्ञाने वा सा अयंसाधनरीतयो मुन्दन्ते तास्तन्त्रयुक्तयः शास्त्रनूतानि-
भवन्ति । उक्तमभिदुक्तेस्तावो तन्त्रयुक्तीनां सर्वव्याप्तिः, यथा—

तन्त्रे समासव्यामोक्त्या भवन्त्येता हि वृत्तनराः ।
एकदेशेन दृष्ट्या तु समासाभिहितं यथा ॥
एकस्मिन्नपि यस्यैह शास्त्रे दृष्ट्या सदा भतिः ।
स शास्त्रनन्यदप्याशु युक्तिं ज्ञात्वा प्रयुध्यते ॥
अपीरानोऽपि शास्त्राणि तन्त्रयुक्त्यविषक्षणः ।
नापिगच्छति शास्त्रार्थानर्थान् भाग्यक्षये यथा ॥

दुर्गृहीत क्षिणोत्येव शास्त्रं शस्त्रमिवाबुधम् ।

सुगृहीत तदेव हं शास्त्रं शस्त्रं च रक्षति ॥

द्विविध प्रयोजनं तासां तन्त्रयुक्तीनाम् । वाक्ययोजनमर्थयोजनं चेति ।

“वाक्यस्यासम्बद्धस्य योजनं सम्बन्धनं वाक्ययोजनम्” । “लीनस्यासङ्गतस्य चार्थस्य प्रकाशनं सङ्गतीकरणं चार्थयोजनम्” । एतदर्थं आत्र श्लोकाः—

असद्वादिप्रयुक्तानां वाक्यानां प्रतिषेधनम् ।

स्ववाक्यसिद्धिरपि च क्रियते तन्त्रयुक्तिभिः ॥

व्यक्ता नोक्तास्तु ये ह्यर्था लीना ये चाप्यनिर्मलाः ।

“लेशोक्ता ये च केचित्स्युस्तेषां चापि प्रसाधनम् ॥

यथान्युजघनस्यार्कः प्रदीपो वेदमनो यथा ।

प्रबोधस्य प्रकाशार्थं तथा तन्त्रस्य युक्तयः ॥

एतास्तन्त्रयुक्तयः मुधुतसहिताया कौटिलीर्यशास्त्रे च द्वात्रिंशत्-
ह्रस्वाकाः, चरकसहिताया पट्टत्रिंशत्सङ्ख्याकाः, अन्यत्र च चत्वारिंशत्-
ह्रस्वाकाः परिगणिताः । चरकसहिताया तावामुद्देशो यथा—

सत्राधिकरणं योगो हेत्वर्थोऽर्थः पदस्य च ।

प्रदेशोद्देशनिर्देशवाक्यशेषाः प्रयोजनम् ॥

उपदेशापदेशातिदेशार्थापत्तिनिर्णयाः ।

प्रसङ्गैकान्तनैकान्ताः सापवर्गा विपर्ययः ॥

पूर्वपक्षविधानानुमतव्याख्यानसंशयाः ।

अतीतानागतावेक्षा—स्वसंहोहसमुच्चयाः ॥

निदर्शनं निर्वचनं सन्नियोगो विकल्पनम् ।

प्रत्युच्चारतथोद्धारः सम्प्रत्यस्तन्त्रयुक्तयः ॥

अत्र योगोद्देशनिर्देशादीनां वाक्ययोजनं प्रयोजनं, अधिकरणपदार्थो-
द्देशादीनामर्थयोजनं च प्रयोजनम् । एतासां तन्त्रयुक्तीनां सोदाहरणानि
लक्षणानि, यथा—

८ वाक्यशेष — येन पदेनानुस्तेन वाक्य परिसमाप्यते स वाक्यशेषः । यस्यार्थेन वाक्येषु यदगम्यमानतथा पूर्तये पूरणं स वाक्यशेषः । यथा— प्रवृत्तिर्हेतुभाषानामित्यत्र 'अस्ति' इति पदं पूर्यते । वाक्यवत् पदानि शेषाश्च त्रियन्ते येऽनिवेशिता अपि प्रतीयन्ते (चक्र) । येन वाक्य समाप्यते स वाक्यशेषः (कौ. अ.) ।

९ प्रयोजनम् — यदर्थमारभ्यन्त आरम्भास्तत्प्रयोजनम् (ग.) । यदर्थं कामयमाना प्रवृत्तिस्तद् (चक्र.) ।

१० उपदेश — इदमर्थं (कुर्यात्) इदं नैवमिति यदुच्यते ।— तथा न साध्याद्वात्रौ दिवा स्वप्नं च वर्जयेत् । उपदेशो नामाप्तानुशासनम् । अत्र प्रायिक उपदेशः । उपदेशो नियोगात् भिद्यते, यतो नियोगे व्यभिचारे नास्ति, अप्रायिकत्वादपरिहार्यं च विद्यते । यथा— पथ्यमेव भोक्तव्यमिति । एव वर्तितव्यमित्युपदेशः (कौ. अ.) ।

११ अपदेशः — अनेन करणेनेदमिति (कार्यं प्रति हेतुकथनम्) अपदेशः । अपदेशो नाम यत् प्रतिज्ञातार्थसाधनाय हेतुवचनम् । तत्प्रतिज्ञातार्थस्य हेतुवचनं दुष्परिहरत्वादिति (चक्र.) । एवमसावाहित्यपदेशः (कौ. अ.) ।

१२ अतिदेशः — उक्तेन साधनमतिदेशः (कौ. अ.) । यत्प्रकृतस्यानागतेन (भविष्यता) साधनमतिदेशः (ग.) । अतिदेशो नाम यत्किञ्चिद्विप्रकाशयार्थमनुक्तार्थसाधनायैवमन्यदपि प्रत्येतव्यमिति परिभाष्यते । यथा— " यच्चान्यदपि किञ्चित्स्यादनुक्तमिह पूजितम् । पूर्णं तदपि धात्रेयः सदैवमनुमन्यते " (चक्र) ।

१३ अर्थापत्तिः — यत्र केनचिदर्थेनोक्तेन परस्यार्थस्यानुक्तस्य सिद्धिः (ग.) । अर्थापत्तिर्नाम यदकीर्तितम् (अप्रतिपादितम्) इति मत्वाऽर्थादा पद्यते साऽर्थापत्तिः । यथा— ' ओदनं भोक्ष्ये ' इत्युक्तेऽर्थादापन्नं भवति— नायं पिपासुर्धवागूमिति । (चक्र.) । यदनुक्तमर्थादापद्यते साऽर्थापत्तिः (कौ. अ.) ।

१४ निर्णयः (उत्तरपक्षः) — यत्पूर्वपक्षस्योत्तरवचनं स निर्णयः (ग.) । निर्णयो नाम विचारितस्यार्थस्य व्यवस्थापनम् । (चक्र.) । तस्य (पूर्वपक्षस्य) निर्णयनवाक्यदुत्तरपक्षो वा (कौ. अ.) ।

१५ प्रसङ्गः— यद्यप्यन्तरेण समापनं स प्रसङ्गः, यद्वा प्रकरणा-
न्तरितो योऽर्थोऽसङ्गोऽसङ्गः समाप्यते स प्रसङ्गः (ग.) । प्रसङ्गो नाम
पूर्वाभिहितार्थस्य प्रकरणगतत्वात्पुनरभिधानम् । (चक्र.) । प्रकरणान्तरेण
समानोऽर्थः प्रसङ्गः (कौ. अ.) ।

१६ एकान्तः— सर्वत्र यदवधारणेन (अधिकृत्येन, नियमेन) उच्यते
स एकान्तः । उदाहरणेऽवधारणाच्चिन एवकारस्य निर्देशात् । अवधारण
विधेयायोगव्यवच्छेदः । तथा च पायं एव सर्वोऽङ्गघनुर्धर इति पायं
सर्वोऽङ्गघनुर्धरान्नागव्यवच्छेदेनैकान्तः । सर्वज्ञानमेकान्तः (कौ. अ.) ।

१७ नैकान्तः (अनेकान्तः)— क्वचित्तया क्वचिदन्यथेति यः सोऽ-
नेकान्तः । क्वचित्सत्तात्पर्ये तथा क्वचिदन्यथेति । यथा— सन्ति द्वौके प्रत्यक्ष-
पराः परोक्षत्वात् पुनर्मवस्य नातिरूपमाभिधा, सन्ति चारे आगमप्रत्यक्षा-
देव पुनर्मवमिच्छन्तीति (ग.) । नैकान्तः पुनरत्युपसङ्गात् सर्वगो न
चेदित्यादिनान्यतरपञ्चावधारणम् (चक्र.) ।

१८ अपवर्गः—अभिप्रेतव्यपकर्षः अपवर्गः (कौ. अ.) । यद-
मित्याप्यापकर्षणं सोऽपवर्गः (ग.) । साकत्वेनोद्दिष्टस्यैकदेशावकर्षणम् ।
गुणन्यायिनि सर्वतो वाऽभिप्रेत्याप्य कस्यचित्तदार्थस्य तेन्यो गुणन्यायिनि-
पृथक्परापवर्गः । यथा— सर्वमस्त विचक्रमन्त्र दाडिमानलकात् ।

१९ विपर्ययः— यद्यप्यभिहितं तस्य प्रातिरोधः (विपरीतं प्रहम्)
विपर्ययः । विपर्ययः विपरीतमेव गम्यते, अर्थापत्ताविपरीत एव अर्थः
प्रतापत इत्यनयोर्भेदः । यथा— कृष्णत्वात्प्राग्वर्तो दुष्प्रकृतिता इत्युक्ते
विपरीतं लभते दृढादयः कृष्णकृतिता इति । प्रातिरोधेन साधनं विपर्ययः
(कौ. अ.) ।

२० पूर्वपक्षः— आद्यपूर्वकं प्रथमं पूर्वपक्षः (ग.) । पूर्वपक्षो नाम
प्रतिपक्षार्थवार्थस्य पूर्वपक्षः वाक्यम् (चक्र.) । प्रतिपक्षस्य पूर्वपक्षः
(कौ. अ.) ।

२१ विधानम्— प्रकरणानुपूर्व्याभिहितं विधानम् (ग.) । केचित्तु
प्रकरणानुपूर्व्याभिधानं विधानमाह (चक्र.) । शास्त्रेण प्रकरणानुपूर्व्या
विधानम् (कौ. अ.) ।

२२ अनुमतम्—यत्परमतमप्रतिपिध्योप्यते तदनुमतम् । यथा—
तत्रातीन्द्रिय पुनर्मेनः सत्त्वसज्ञक चेत् इत्याहुरेके (ग.) । अनुमतं नाम
सह एकीयमतस्यानिवारणेनानुमननम् (चक्र.) । परवाक्यमप्रतिपिद्यमनुमतम् ।
(कौ. अ.) ।

२३ व्याख्यानम्—अतिशयवर्णना व्याख्यानम् (कौ. अ.) ।
यदतिशयेन वर्णनं (ख्यापन) तद् व्याख्यानम् (गं.) । व्याख्यानं नाम
यत्सर्वबुद्धिविषय व्याक्रियते, यथा—“ प्रथमे मासि समूर्च्छितः सर्वघातु-
कलुषीकृतः खेटभूतो भवत्यव्यक्तविग्रहः ” इत्यादिना वाक्यस्य विदितार्थस्य
व्याकरणम् ।

२४ संशयः—उभयतो हेतुमानर्थः संशयः (कौ. अ.) । उभयदेह-
दर्शनं संशयः । उभयोर्विसदृशयोरर्थयोर्हेतुस्तस्य दर्शनम् । यथा—इतश्च्युताः
पुनर्भवस्यामो न वेति संशयः, कस्मात् ? सन्ति ह्येके प्रत्यक्षपराः परोक्षत्वात्
पुनर्भवस्य नास्तिक्यमाभिताः, सन्ति चापरे आगमप्रत्ययादेव पुनर्भव
मिच्छन्तीति (ग.) । विशेषाकाङ्क्षावारितोभयविषयज्ञानं वा संशयः (चक्र.) ।
संशयो नाम सन्दिग्धेष्वर्थेष्वनिश्चयः (ग.) ।

२५ अतीतावेक्षा (अतिक्रान्तावेक्षणम्)—यः पूर्वमुक्तं तद-
तिक्रान्तस्यातीतस्य पुनरवेक्षणम् । पुरस्तादेव विहितमित्यतिक्रान्तावेक्षणम्
(कौ. अ.) ।

२६ अनागतावेक्षा (अनागतावेक्षणम्)—यदेव वक्ष्यतीत्यवेक्ष्यते
तदनागतावेक्षणम् (ग.) । यदनागतं (मविध्यन्त) विधिं प्रमाणीकृत्यार्थ-
साधनम् (कार्यार्थमवलोकनम्) (चक्र.) । पश्चादेव विहितमित्यनागता-
वेक्षणम् (कौ. अ.) ।

२७ स्वसङ्गा—यानि शास्त्रान्तरसामान्यासा स्वसङ्गा (ग.) । मुमुक्षुते च
—अन्यशास्त्रासामान्या स्वसङ्गा । अन्यानि शास्त्राणि व्याकरणादीनि, तेषु
असामान्या—असाधारणा, तत्रानुगता स्वशास्त्रेष्वेव प्रयोजनवतीत्यर्थः
(ङल्लणः—ङ.) । या तन्त्रकारैर्व्यवहारार्थे सङ्गा क्रियते सा (चक्र.) ।
परैरसमितः शब्दः स्वसङ्गा (कौ. अ.) ।

२८ उद्गमम्—यदनिर्दिष्टं बुद्धिमता बुद्ध्याऽवगम्यते तद्गमम् (मुद्गुतम्—मु) । ऊहो नाम यदनिबन्धमन्ये प्रज्ञया तत्पर्यवेनोपदेस्यते, यथा—‘यदुक्तमप्यनुक्तं सत् तदेत्यप्रापक्ययेत्’ इत्यादि (चक्र.) । बुद्धिगम्यमूढम् (क.) । अनुक्तकर्ममूढम् (को. अ.) ।

२९ समुच्चयः—यदिदं वेदं चेतुष्यते च समुच्चयः (ग.) । यदा दित्तन्ते ‘च’ कृत्वा विधीयते, यथा—वांस्य स्वरसंश्लेषादि (चक्र.) । अनेन चानेन वेति समुच्चयः (को. अ.) ।

३० निदर्शनम्—यत्तु दृष्टान्तेनार्थप्रसाधनं तन्निदर्शनम् । मुद्गुते च-दृष्टान्तेनार्थः प्रसाध्यते यत्तु तन्निदर्शनम् । अत एव च निदर्शनात् हेत्वर्थो मिश्रते, हेत्वर्थस्य दृष्टान्तमाज्ञत्वात् (ग.) । निदर्शनं नाम मूलं विदुषां बुद्धिसाम्यविषयो दृष्टान्तः (चक्र.) । दृष्टान्तो दृष्टान्तमुक्तो निदर्शनम् (को. अ.) ।

३१ निर्वचनम्—यत्निश्चितमुच्यते तन्निर्वचनम् । यथा—आयुर्वेदपरीति, आयुर्विषयेऽस्मिन्ननेन वा, आयुर्विन्दतीत्यायुर्वेद इति (ग.) । निर्वचनं नाम परिहितबुद्धिगम्यो दृष्टान्तः, यथा ‘ज्ञापते नित्यगन्धैव काष्ठस्यात्ययकारणम्’ । निदर्शनं निर्वचनयोरप्यविशेषो यत् निदर्शनं मूलं विदुषां बुद्धिसाम्यविषयो दृष्टान्तः । निर्वचनं तु परिहितबुद्धिवेषमेव । किं वा निर्वचनं निश्चित्यं—‘विविधं वर्णंति यतो विषयंस्तेन वदित’ इत्यादि (चक्र.) । गुण-व-वृत्तिनिष्पत्तिर्निर्वचनम् (को. अ.) ।

३२ सन्नियोगः (नियोगः)—यदिदमेव कार्यं, नेदं कार्यमित्येव प्रेरणं नियोगः । यथा—मात्राशी स्यात्; यथा च देवतोऽप्राप्तमगुरुहृद-सिद्धाचार्यं न चंयेदित्येवमादिः (ग.) । अवस्थापुष्टेयस्य विधानम् (चक्र.) । एव नान्वयेति नियोगः (को. अ.) ।

३३ विकल्परतं (विकल्पाः)—यत्तु वेति विशेषेण कल्प्यते तत् । यथा—मदमस्य न वा वेदमस्य वा मुबद्बुद्धमिति । मुद्गुते च—इदं वेदं वेति विकल्परतः (ग.) । प्रत्येकं वाच्यं दोषादानमज्ञेयं दारणे यत्तु तदेवेति वाच्येन बहुषु विकल्परतादर्शनार्थम् । अचिदाशब्दं विनाऽपि विकल्पो

भवति (ड.) । विकल्पः पाक्षिकमिधानम् (चक्र.) । अनेन वानेन वेति विकल्पः (कौ. अ.) ।

३४ प्रत्युच्चारः—यत्पूर्वमुचरित पुनस्तथैवोच्चार्यते (ग.) । प्रत्युच्चारो नाम परनिवारणम् (चक्र.) ।

३५ उद्धारः—यदुपदिष्टार्थमनुसृत्योद्धार्यते (गं.) । उद्धारो नाम परपक्षदूषणं दत्त्वा स्वपक्षोद्धारणं वा (चक्र.) ।

३६ सम्भवः—यो यतः सम्भवति स तस्य सम्भवः । यथा—दोषा व्याधीना सम्भवः (ग.) । यद् यस्मिन् उपपद्यते स तस्य सम्भवो वा । यथा—मुखे व्यङ्गनीलिकादयः सम्भवन्तीत्यादि (चक्र.) ।

[३ एतच्चिह्नाङ्किता युक्तयः सुश्रुतसहिताया कौटिलीयार्थशाले च न सन्ति ।]

“ भट्टारहरिखन्धेन चतसस्तन्त्रयुक्तयः परिप्रभच्याकरणव्युत्क्रान्ता-
मिधानहेतुखया व्याहृताः । ताश्चेतास्वेव (पट्त्रिंशत्स्वेव) अन्तर्माषनीयाः ।
तत्र परिप्रभ उद्देशेऽन्तर्भवति, व्याकरणं तु व्याख्यानं । व्युत्क्रान्ता-
मिधानं निर्देशभेदः । हेतुशब्देन यानि प्रत्यक्षादीनि प्रमाणानि [न्यायशाले]
उक्तानि तानि हेतावन्तर्भवन्ति । ” (चक्र०)

एव ‘ तन्त्र—(शाल)—सारगवेषणे सम्यग्विनिहिताः ’, ‘ शब्दार्थ-
न्यायसंयुताः ’, ‘ दीपीभूताः ’ तन्त्रयुक्तयः पदवाक्यप्रमाणजिज्ञासुभिर्विधिव-
द्भेदितव्याः । यद्यप्येताः सामान्यतो निरालशास्त्रमातार्थनियोजनेऽतितरामुप-
युक्तास्तथापि विशिष्टशास्त्रार्थावधारणे विशिष्टयुक्तीनामुपयोजनं मतिम-
द्योजकाधीनमेव । पुरातने काले यथा मौलिकाध्यापने, तथाऽर्थविवृतिपरे
लिखिताध्यापनरूपे वा टीकावाङ्मयेऽप्येतासामुपयोजनं विशिष्टशास्त्रार्थ-
विनिश्चयाय सङ्ख्यावद्भिरनुष्ठितपूर्वमेव । अतोऽधुनातनाध्यापनेऽप्यध्याप्य-
मानविशिष्टविषयसन्दर्भानुसारेणोपरितनतन्त्रयुक्तीनां यथासम्भवमुपयोजनं
टीकावाङ्मयानुशीलनपूर्वकं विधेयमिति नैव पृथङ् निवेदनीयं प्रेक्षावज्जनेभ्यः ।
अनेनैवाभिप्रायेण सुश्रुते लिखितं, यथा—

सामान्यदर्शनेनासां व्यवस्था सम्प्रदर्शिता ।

विशेषस्तु यथायोगमुपधार्यो विपश्चिता ॥ इति ।

इत्य शक्तिप्रहोपायभूताया विधृतेः सुरभारतीवाङ्मयोदघौ महत्त्वं समवबुध्यैव तद्विषये विस्तरतो व्याख्यानमत्र विहितम् ।

(८) सिद्धपदसंनिध्यम्—प्रसिद्धपदस्य सानिध्यनित्यध्वमः शक्ति-
प्रहोपायः । “ प्रसिद्धपदस्य सानिध्यादपि शक्तिप्रहो यथा—‘ इह सहकार-
तरो मधुर पिको रीति ’ इत्यादौ पिकशब्दस्य मधुरादिप्रसिद्धपदसंनि-
ध्यात् कोकिले शक्तिप्रहः ” (सिद्धान्तमुक्तावलिः) । प्रसिद्धपदसंनिध्य
सानिध्यमानात्किञ्चिद्विषये, तथापि संनिध्यपदोच्चारणेनात्र वाक्यान्वय-
साधनभूत संनिधि—तत्त स्मृतिसरणिमायाति, सनिधिश्चात्र मीमास-
कैकदेशिमिरभिहितान्वयवादिमिद्वदिष्टानामाकाङ्क्षा — योग्यता — संनि-
धीना वाक्याश्रितपदान्वययोगिनामुपलक्षणं भवति । आकाङ्क्षा-
योग्यता—संनिध्यश्च पुनः पदान्वयपुरस्सर दण्डान्वयमुत्तेन, खण्डान्वय
मुत्तेन वा वाक्यप्रकरणाद्यर्थमथगमयन्ति, ततो तात्पर्यवृत्त्या वाक्यमहावाक्य-
ग्रन्थाद्विषोपायं क्रमशः सहायीभवन्तीति भाषातत्त्वान्तरं सन्निधेयं स्मृतौ
संस्थाप्यामि ।

उपसंहारः ।

एवमवसितमिदं प्रतीच्यदृष्टयन्तम्बस्यपि प्राच्यभाषातत्त्वाधिष्ठित
मभिनयं शक्तिप्रहोपायविधेयनम् । प्रतीच्यदृष्टयन्तम्बस्तु प्राच्यप्रतीच्य-
भाषातत्त्वसम्बन्धाय तदनन्तरं च भाषाच्यवनाप्यापनयोः प्रयोगविज्ञान-
सौकर्याय कृतः, न तु पाश्चात्यदृष्टेः भेदवसाधनायेति विज्ञातव्यं प्रेक्षावन्तिः ।
यतः कस्यचिद्गोत्रीयविदुषो बन्धनानुरोधतः—

पाश्चात्यविदुषां नाहमृषी तदुग्रन्थरूपेणात् ।

यद्वरमरप्राक्तनेभ्यस्तेर्गृहीतं विदुष्यते ॥

इति रीत्या प्राच्यतत्त्वान्वेषास्माकं धीवानुभूतानि । अप्राप्तशक्ति-
प्रहोपायेषु व्याकरणव्यवहारविद्वत्पौण्ड्र्येभ्यः शक्तिप्रहोपायेभ्यो विस्तृततरं
विमर्शविषयं गताः, अधुनातनभाषाध्यायनेऽपि तत्त-माहात्म्यस्य निरस्था-
पित्वात् । आदौ तावद् व्याकरणं विस्तरेण विमर्शविषयीभूतम् । यद्यपि
प्राच्यव्याकरणं मुख्यत्वेनाहोत, तथापि गीर्वाणभाषापरिवृत्त्यनुरोधेन तस्मिन्
सुबन्तकारकसमासादीनां प्राधान्यं कथमवतीर्णं, प्रकृतिप्रत्ययविच्छेदनपूर्विका

तिङन्तप्रधाना यौगिकी च पदरूपसिद्धिः क्रमेण कथं गौणत्व प्राप्ता इत्येव व्याकरणविमर्शे प्रदर्शितम् । व्याकरणाध्यापने तु व्यावहारिक प्रयोजन प्रधानपद भजते । सामान्यच्छात्रदृष्ट्या यौगिकार्थं बोधयत्प्रकृतिप्रत्ययादिविशिष्ट व्याकरणं प्रायो बाह्मप्रयाध्ययने निष्प्रयोजनं भवति, अपि च रूढार्थं बोधयता सिद्धपदानां कारकसमासादिसम्बन्धमाविष्कुर्वद् व्याकरण मनोव्यापाराधिष्ठितं सद् गीर्वाणभाषापरिवृत्त्यनुसारेण बाह्मप्रयबोधाय पर्याप्तमित्यर्थं शास्त्रिप्रवहरेरेवानुसृतः सिद्धान्तोऽत्रामे स्थापितः । अवधेयमत्र यन्मीमांसकैर्विनियोगविधिविवेचने श्रुति-लिङ्ग-वाक्य-प्रकरण-स्थान-समाख्येत्येतेषां पदप्रमाणानामुत्तरोच्चरं दुर्बलत्वं प्रस्थापितमिति । तेन समाख्यायाः (यौगिकार्थस्य) वाक्यार्थनिर्णये दुर्बलत्वं व्यक्तीभवति, 'लिङ्ग'स्य-रूढार्थस्यैव बलीयस्त्वं निर्णीतं भवति च । अयं सिद्धान्तो वाक्यचटितबाह्मप्रयार्थनिर्णये शुद्धभिः सामान्यच्छात्राणां कृते सर्वदैव पुरतः स्थापनीयः । व्याकरणाध्यापने च तात्त्विकीं दृष्टिं परित्यज्य व्यावहारिकीं दृष्टिः समाश्रयणीयेत्येव व्याकरणविमर्शसारः ।

अनन्तरमस्मिञ् शक्तिसमूहविवेचने व्यवहारस्य प्राधान्यं सविशेषं प्रतिष्ठापितं, यतः प्रतीच्यभाषातत्त्वविद् इव प्राच्यभाषातत्त्वज्ञा अपि मनोविज्ञानाधिष्ठितस्य 'व्यवहार'स्य सर्वमूर्धन्यत्वं 'शक्तिसमूहकशिरोमणित्व' वा समकण्ठघोषमेव प्रख्यापयन्ति । अत्रैव प्रतीच्यानां सवापदद्वतेर्व्यवहारेण साकं साम्यं सत्स्थिते, न किञ्चिदप्यत्र प्रतीच्येभ्यः प्राच्यैर्नूतनमध्यापनतत्त्वमधिगन्तव्यमिति शुष्ठु दृष्टं स्यात् ।

तदनु विवृतिविमर्शोऽस्मिन्प्रबन्धेऽन्यशक्तिसमूहोपायेभ्योऽप्यधिकतरां विवृतृतिं प्राप्तः । विवृतेर्निर्दर्शनं टीकापदवाच्यलिखितव्याख्यानरूपेण गीर्वाणबाह्मये भृशं लभ्यते । पुरा समीचीनव्याख्यातारोऽध्यापकाः किङ्किल-क्षणा आसस्तथा तेषां मौलिकव्याख्यानरीतिः कियद्विधा प्रचलिता, के तस्या गुणविशेषाः, ते विशेषाः पुनरद्यत्वे शास्त्रिप्रवराणां मौलिकव्याख्याने (अध्यापने) कियदशेनाधिगम्यन्ते, व्याख्यानपद्धतेः कान्यधिष्ठानभूतानि भाषातत्त्वानि, तानि भाषातत्त्वानि समवलम्ब्य ते ते व्याख्यानगुणा यथा बालानां तथा प्रौढानामधुनावनाध्यापनेऽपि कथं सम्पादनीया इति सर्वमपि

विवृतिविमर्शे सुविज्ञातं भवेत् । एतत्सर्वं ज्ञानं च गुरुशिष्यमतिं टीका-
वाङ्मयानुशीलने नियोजयेत् । तथा हि 'आत्मसस्या क्रिया', 'सद्कान्ति'
येति पुरातनाध्यापकानां गुणद्वयं यथा कालिदासेन मालविकाग्निमित्रनाटके
परिगणितं तथा मुञ्चतेऽपि व्याख्यातुरनुवेदाध्यापकस्योभयवृत्तत्वं (शास्त्रवृत्तं
तथा कर्मवृत्तं) मतिमत्त्वम् (ऊहापोदधमत्वं) चेति गुणाः कथिताः
ते यथा—

यस्तुमयज्ञो मतिमान् स ममर्थोऽर्थसाधने ।

आहवे कर्म निर्योढुं द्विचक्रः स्यन्दनो यथा ॥ इति ।

इदं गुणसम्पन्नेन गुरुणा पुनः शिष्याणां पुरतो मुञ्चतो व्याख्यानं
कथमनुष्ठेयमित्यत्र विषये मुञ्चते वचनानि यथा—

"अथ वत्स ! तदेतदध्येयं यथा तयोपधारय मया प्रोच्य-
मानम्—अथ शुचये कृतोत्तरासङ्गाय (गृहीतोत्तरीयवस्त्राय) अव्याकु-
लाय (एकचिन्ताय) उपस्थितायाध्ययनकाले शिष्याय यथाशक्ति
(शिष्यस्य शक्त्यनतिक्रमेण, ग्रन्थसामर्थ्यानुकूलेन) गुरुरुपदिशेत् पदं
(स्वाद्यन्तं स्वाद्यन्तं वा), पादं (श्लोकचतुर्थांशं), श्लोकं (चतुर्पाद-
परिपूर्णं) वा । ते च पदपादश्लोकाभूयः क्रमेणानुसन्धेयाः [तथा
हि—पदेन पादः, पदपादाभ्यां श्लोकः संप्रानीयः] । एवमेकैकशो
घटयेदात्मना चानुपठेत् [एकमेकं प्रति शिष्यं योजनिकां कारयेत्, शिष्यस्य
पश्चादान्तर्यः स्वयं पठेत्, शिष्यस्य सुखपठनार्थम्] । अद्भुतमविलम्बित-
मविरहितमननुनासिकं व्यक्ताक्षरमपीहितवर्णं (वर्णमपीदृश्यन्)
अक्षिभूयोऽष्टस्तेरनभिनीतं सुसंस्कृतं नात्युच्चैर्नातिनीचेऽत्र स्वरैः
पठेत्" ॥ इति ।

इमं व्याख्यानपद्धतिप्रीकाग्रन्थगतायां दण्डान्वयपद्धतेर्मांसिक-
मात्रस्वरूपमित्यत्र विशेषम् । दण्डान्वये नैयायिकमतानुसारेण वाङ्मयगतं
कृतपदमादौ गृहीत्वा तदनुक्रमेण वाक्यस्थपदान्वयपूर्वकमप्यविवृतिः क्रियते ।
इयमेव रीतिरुपयुक्तस्यापि । दण्डान्वयपद्धतिस्तत्र न वर्जिता । प्राचीन-
काण्डादारम्भात् वाक्यगतञ्जल्यवयवपरिमाण्युच्चैःस्वनुरोधेन पविष्टं गतं
प्रभोत्तरपद्धतिरेव 'किमो रूपं पुरस्कृत्य' दण्डान्वयरूपेणाचरतन्टीका-

अन्येष्ववतीर्णा । अस्या पद्धत्या मीमांसकरीत्या क्रियापदमादौ गृहीत्वा तदनु-
कारकानुरोधेनोत्थिताकाङ्क्षाद्वारेत्याप्याकाङ्क्षाद्वारैव वाक्यस्थानामवशिष्ट-
पदानामन्वयविवृती क्रियेते । ‘व्यवहार’-सहकृतैषा खण्डान्वय-
पद्धतिः प्रतीच्यानां संवादपद्धतेः सुतरां साधर्म्यमापन्ना, बाल-
प्रौढानामभ्यापनेऽद्यत्वेपि परमहितकारित्वादनुरणयोग्येत्ययं
विषयोऽत्र सस्मरणीयः ।

इदं व्याख्यानपद्धतिद्वयं गुरुणा किमर्थमनुविधेयम् ? तर्हि “चतुर्भिः
प्रकारैर्विधोपयुक्ता भवति—आगमकालेन स्थाध्यायकालेन प्रवचनकालेन
व्यवहारकालेन” इति (पात. म. भा.) । तथा च “अधिगतमभ्य-
धयनमप्रभाषितमर्थतः (अर्थतोऽव्याख्यानम्) खरस्य चन्दनभार इव
केवलपरिश्रमकर भवति । भवति चात्र—

यथा खरश्चन्दनभारवाही भारस्य येत्ता न तु चन्दनस्य ।

एवं हि शास्त्राणि बहुन्यधीत्य चार्थेषु मूढाः खरवद्भवन्ति ॥—”
-तस्माज्ज्ञानस्याविरतपरम्परारक्षणाय शिष्यप्रशिक्ष्यानुक्रमेण तदुपरितनरीत्या
मौलिकाध्यापनरूपेण लेखगताध्यापनरूपेण (विवृतिटीकादिभिः) सन्तत
व्याख्येयमन्यथा तदसफलप्रयोजनं भवतीत्यर्थोऽत्र साकल्येन समुदेति ।
मानवायु.क्रमे ज्ञानमादौ मुखनिविष्टव्याख्यानद्वारा तदनु च लेखनिविष्ट-
व्याख्यानद्वारा गुरिधर भवति । यद्वा धरं मुख-व्याख्यानमेव लिखितव्याख्या-
नरूपेणाविर्भूयाश्चरविग्रहवद्भवति । अतो विवृति-व्याख्यानप्रभाषणप्रवचना-
द्यपरपर्यायाष्टीकाग्रन्थाः पूर्वतनमौलिकाध्यापनरीतीनां निदर्शनानि भूत्वा
तद्गतगुणगवेष्टनायोत्तरतनाध्यापनपद्धते रुचिरत्वापादनाय च कल्पन्ते ।
एतदर्थमेव शक्तिग्रहोपायभूता विवृतिरत्र सविस्तरं व्याख्याता ।

अपि च प्रधानभूतार्था विवृताव-ये सर्वेऽपि शक्तिग्रहोपाया गौणत्वं
भजमानाः स्वस्वस्थानमधिगत्य चरितार्था भवन्ति । तथा हि—सर्वशास्त्रो-
पकारक व्याकरणं चातुप्रकृतिप्रत्ययवि-च्छेदनविशिष्टया पदशासनिकारूपया
च स्वीयपदार्थज्ञानरीत्या यथा मौलिकव्याख्यानस्य तथा लिखितव्याख्यान-
स्याप्युपयुक्तते । तथा च प्रतिपाद्यविषयस्य चादत्त्वमापादयदुपमानं,
व्याकरणसहकृतोऽमरादिकृतपञ्क्तिभिरवतारितश्च कोशः, यावतनाभियुक्त-

मीमांसकानां शब्दबोधपद्धतिं प्रदर्शयन्ति । तद्यथा-आप्तवाक्यं ॥ शब्दप्रमाणमेव । व्यवहारः पुनर्मीमांसकैकदेशिमिरन्विताभिधानवादिभिर्वाक्य-
बोधपुरस्सरपदबोध्यत्वेन सकण्ठरवमुद्धोषितः । अभिहितान्वयवादिमीमांस-
कानां मतं च पदबोधपुरस्सर वाक्यार्थे पर्यवस्यतोर्वाक्यशेषसिद्धिपद-
सांनिध्यरूपयोः शक्तिप्रश्लेषादयोर्निहीनमिति प्रतीयते ।

इत्थं सप्तशक्तिप्रश्लेषायाः सर्वसारग्राहिण्यां विवृतावन्तर्भूतं प्रमाण-
चतुष्टयवलेन तां द्रढयन्ति । अत्र टीकावाङ्मयान्तर्हितं पौरस्त्यानं भाषा-
ध्ययनाध्यापनविषयकं पद्धतिशास्त्रमेवाऽऽविष्कृतमस्माभिः । नात्र मन्तव्य-
यदखिलमपि विवृतिवाङ्मयं मूलग्रन्थापेक्षि परतन्त्रं चेति । पराक्षेपनिरास-
पूर्वकं स्वोपशमतं विस्तारयन्तो भाष्यग्रन्था, तत्सदृशा अन्ये वा रसादि-
मीक्षापरा टीकाग्रन्था मूलग्रन्थमाहात्म्यमेवाऽऽपन्ना मूलग्रन्था इवाभ्यसनाहो-
सञ्जाता इत्यत्र विषये निदर्शनोपन्यासो नापस्यते । शानाप्रधान्ये शान-
सातत्ये च सविशेषं दृग्निपयीकृते, 'अयं मूलग्रन्थः' 'अयं टीकाग्रन्थः'
इति भेदो नैव नयनसरणिमायाति । तथापि मूलग्रन्थमहत्त्वाधायको मूल-
प्रतिबिम्बरूपः सरलमुबोधो विषयविस्तारो, मूलार्थस्यैव सामीची-न्येन प्रति-
पादनं बोधनं वा टीकाग्रन्थानां मुख्यं प्रयोजनम् । अतस्टीकावाङ्मयानु-
शीलनमधुनासनगीर्वाणभाष्याध्यापनेऽपि मूलग्रन्थस्य विषयसहस्यं सम्भव-
बोध्यं स्यात्प्राणां सत्यज्ञानरुचिं सर्वार्थं च भाषाज्ञानस्य, दृढपरिपाकायापि
कल्पेत । अद्यतनाऽऽङ्गलभाषागतटीकाटिप्पण्यादिभ्योऽपि संस्कृतटीकानुशीलन-
मवश्यमधिकतरं बोधमुत्पादयेदिति नैव विस्मरणीयम् । एव सप्तशक्तिप्रश्ले-
षाद्यभूतैः स्रोतोभिः परिपूरिता, पदवाक्यप्रमाणरूपाभिस्तिष्ठन्तिस्तरङ्गिणोभिश्च
परिवर्धितेयं विवृतिमन्दप्राकेनी गीर्वाणवाङ्मयप्रदेशेऽद्यथावदविरतं बहन्ती
गभीरानोदधिजलसङ्गमेन कृतार्था सञ्जाता । अतो गुह्यशिष्यास्तस्याः
कूलमध्यास्य मूलग्रन्थैः साकं तस्यां मधुरं जलमाकण्ठं संसेव्य च पूतचित्ता
जायेरन्, विवृतिवाङ्मयं सङ्क्षेपकमत्रत्यं पद्धतिशास्त्रं चेत्येतयोर्नुशीलनेन
सुरभारत्याः साङ्गोपाङ्गं ज्ञानमधिगम्य सन्ततं तस्याः सार्वोशिकाय समुत्कर्षाय
प्रयत्नेतरक्षेत्याद्यास्य विरम्यते ॥

The Problem of Sanskrit Teaching

[संस्कृतानुशीलनविवेकः ।]

Part II

THE CLASSICS versus THE MODERN SUBJECTS

The value of a classical language like Sanskrit as an aid to culture is unquestionable; but its immediate utilitarian value for serving the daily needs of life is seriously questioned by persons of a practical bent of mind. Psychological investigations have again acknowledged "Individual Differences" and pointed out that an average pupil constituting the majority has less aptitude for a classical language than for practical subjects like handwork, drawing, carpentry etc. Nay, a vast majority of pupils have been found to have a very weak linguistic ability, i.e. they have no aptitude even for learning a modern language like French, English, German, etc. Hence it is suggested by some that a highly inflected classical language like Sanskrit, should, on account of its inherent difficulty, be either dropped altogether from the curriculum or be made optional. On the other hand, the advocates of classical learning are trying their utmost to maintain the position of Sanskrit as a compulsory subject for all. A big controversy was raised over this problem in the West, and the advocates of modern subjects have won in the end. Thus in the Western countries the classical languages are gradually receding from the curriculum, and are studied only by a chosen few who have an aptitude for them. The same thoughts are echoed by those

Indian educationists who in imitation of the Westerners, have changed the University curriculum first by making the classical languages optional and then by combining the classical and modern languages under one head. It is interesting to note here how the Classicists and the Modernists, the two parties in the West as well as in India try to defend their own position and refute the view of the other party by putting forth various arguments.

When the *Classicists* maintain that acquaintance with the fundamentals of ancient culture enshrined in the classical languages is the *sine qua non* of complete education, the *Modernists* answer that the study of modern literature alone will suffice since the same ancient culture has been absorbed in the modern languages. If again, any one is more interested in that culture he should read the translations of the classical works.

The *Classicists* reply to this argument by asserting that the first hand knowledge and intimate appreciation of the master minds of old can in no way be compered to the second hand knowledge from translations. Translation can never be an adequate substitute for the original. Though the subjectmatter of a literary work is in some way translatable the enchanting manner or the unique style of a particular author is untranslatable. Prose rather than poetry is, perhaps, translatable, though with partial loss of the original beauty. Nobody, therefore, would rest satisfied unless he drank deep at the original fountain.

The *Modernists* argue against this that the immediate needs of the present must be looked to,

and that the study of modern sciences and training in citizenship are more useful than the classics.

The *Classicists* refute this argument by stating that the present has no meaning apart from the past and the future. As the present is ever linked to the past and the future, there must be continuity in the experiences of the three.

It can further be added that there need be no hostility between the modern sciences and the classics, since science exists in the forms of medicine, chemistry, astronomy, mathematics, architecture, logic, grammar, etymology, politics, economics, law, etc., even in Sanskrit. Modern sciences need not sever their connection with the ancient ones if the latter are even now useful in their own way and supply data for further research. Here, those Indians who deprecate ancient sciences and advocate the utilitarian value of modern sciences to the detriment of the classics should be asked to consider how much of modern science they have been able to collect under the present educational system, and whether that amount of knowledge has proved adequate to the solution of the difficult problem of the daily bread. They must know that the ideas of citizenship, politics and law are found embedded in the *स्मृतिसः*, the *अर्थशास्त्र* of कौटिल्य and the *महामारत*, all of which are indispensable for the comparative study of those subjects as treated of in modern works. Moreover, the study of Medicine (*आयुर्वेद*), Law (*धर्मशास्त्र*), Politics (*नीतिशास्त्र*), etc., the utilitarian value of which is indisputable even at present, is calculated to be more fruitful, if all of them are studied through Sanskrit. The study of the Hindu Law, as it is

carried on in the Law Course in a roundabout manner through English translations, not only entails much loss of energy on the part of the students, but gives them vague impressions, unless they try to understand the Hindu outlook and the import of original words in Sanskrit works

Again, some classicists basing their arguments on the Faculty Psychology maintain that the classics provide a better mental gymnastic than the other subjects do, that the various faculties of the mind, viz, memory, attention, reasoning, observation, etc., are well trained by exercises in translation, rules for the formation of nouns and verbs in grammar, and rote learning

The modern psychologists prove the hollowness of this theory of "mental training", "formal training", "transfer of training" or "intellectual discipline", as it is, variously designated. The Faculty Psychology which has lost sight of the necessary unity of the mind by treating the various aspects or functions of the same mind as separate faculties, but which holds its sway over common people, has been discredited by modern psychologists. The underlying principle of this theory of "Transfer of training" is that if a man exercises a specific faculty in a specific way, he develops the power of that faculty *in general*, i.e. for any kind of mental activity. For instance, if the verbal or rote memory is exercised, the power of memory in general is developed. In other words, the specific training in rote memory can be transferred to the other activities of memory in a wider sphere. But there are various functions of the general memory, as "verbal memory", "true memory" (memory for a series of ideas) etc., and Thorndyke

has experimentally proved that no transference of the one to the other is possible. If a man has developed his 're-hab-mechanical-re'e' memory, there is no evidence to say that this activity is transferable to the functions of "true memory," which depends upon the understanding of relations and interest.

The same can be said of other faculties such as observation, attention, reasoning, etc.. We have no adequate ground to say that careful observation of grammatical forms in a classical language like Sanskrit will make a pupil more observant in general. For, observation also depends upon understanding and interest. We observe only such things as matter to us—as interest us. In translation a pupil has to think out, sometimes by inference, the accurate meaning of words in a sentence. We cannot, however, say with certainty that he will use this sense of "accuracy" in other departments of knowledge where he is not required to translate. Training in reasoning, which the process of translation is supposed to bring about, is also a specific training in the choice of words and in the observance of the rules of syntax, and it cannot be transferred to the forms of true reasoning which proceeds from cause to effect. There are various types of reasoning and only a specific reasoning power is developed instead of the general one in translation. True reasoning is developed by the study of logic and reading of books in the mother tongue rather than by the classical studies. Accuracy, reasoning, attention, observation, memory, etc., can be developed by several other subjects besides the classics. Again, attention which is forced and without interest does not result in any kind of fruitful work.

but intellectual effort coupled with feeling and interest is bound to lead one to success. Thus, Experimental Psychology has demonstrated the futility of the theory of "mental gymnastic" or "intellectual discipline." The modern psychologists admit, however, that a slight transference is possible in cases where there are identical elements, allied languages or subjects, common content, or correlation of studies. With full faith in this theory of "intellectual discipline" some classicists lay stress on the formal rather than on the functional study of grammar which becomes a drudgery to the pupils of tender age. If the training thus received is, as indicated above, specific, the theory of 'intellectual discipline' cannot be said to stand on a firm footing.

Although the psychological truth of the foregoing argument be avowed we find discrepancy in its advocacy of the study of logic instead of the classics for the development of "reasoning." Whatever might be the case of Western Logic, we think that the study of Indian Logic cannot be properly conducted except through Sanskrit. In spite of the existence of vernacular and English translations of some Sanskrit manuals of logic, the same Sanskrit logical terms have to be used in explanation, and ultimately, if any portions of the original manual can be translated into the mother tongue or English, they are only the Sanskrit inflections and a few minor words. We shall have thus to acknowledge the fact that the knowledge of Sanskrit is indispensable for the proper understanding and study of Indian Logic at least. Even the best translations of Sanskrit works on Logic do not much enlighten us, unless we approach the original, for

the understanding of which the knowledge of Sanskrit has to be presupposed. In short, logic cannot be divorced from Sanskrit.

The *classicists* again maintain on the basis of the theory of "Intellectual Discipline" that the very difficulty of the classics is a valuable aid to the training of the mind. The harder a subject, the closer the attention that has to be paid to it, and the longer is it remembered.

The *modern psychologists* say here that even after realising the inherent difficulty of Sanskrit, the formal study of its grammar in the initial stage can on no account be defended, and that no person can be forced to attend to a difficult subject, unless that subject matters to him—interests him. Solution of a difficulty or a problem interests a pupil, if there is proper motivation or the placing of a worthy aim before him. The humanistic aspect of language-study places a worthy aim before young pupils rather than the formal one. Moreover, a difficulty, if it is really worthy of solution, awakens intrinsic interest and further leads one to spontaneous work and progress, but it must be distinguished from bewilderment which is due to the inherent dryness of a subject and leads one nowhere. This makes quite clear that the incessant grinding at grammatical forms in the absence of a worthy goal—the enjoyment of literature—is bound to create disgust in the minds of juvenile students. Of course, it is partially true that every subject is difficult in the beginning, that enforced attention to it is occasionally necessary, and that intrinsic interest in it can be aroused gradually and not all at once. *It is also true that some time in the beginning has to be devoted to the mastering of the*

fundamentals of language before pupils come into touch with rich ideas in literature. Yet there is no reason why this mastering of fundamentals alone should be continued for years together and why ideas in literature should not be introduced side by side with the formal study of language. The benefits of studying Sanskrit, according to the present system can be had only at an advanced stage. Pupils of tender age, therefore, cannot but grow impatient, when the study of literature is unnecessarily postponed by an indefinite period, and when they are made to plod their weary way over non-essential grammatical technicalities as preparatory to the future joy.

The *classicists* again affirm that the classics have stood the test of time and that nothing but the best has to be studied in them. On the other hand, modern literature is full of trash from which it is difficult to select a work of considerable merit.

The *modernists* retort against this by stating that the ancient literature is narrow in its outlook and not varied or wide like the modern one. The ancient authors did not even dream of the engaging problems and questions discussed in modern literature, and those problems are of more direct interest and use to us. If again, modern literature is full of trash, ancient literature is not devoid of it.

We must admit here that Sanskrit literature is not without a little trash yet we cannot say that it is not varied. When the European Sanskritists have ungrudgingly acknowledged the variety of Sanskrit literature in thought and form and also its substantial contribution to the various departments of knowledge, the modernists simply betray their ignorance of Sanskrit in underrating it as narrow in out-

look The present day problems are, no doubt, of more direct interest to us, yet it is unjust to say that none of them was dreamt of in ancient times. If history repeats itself, and if human nature is everywhere the same, we need not doubt that at least some of the present day problems once held the attention of ancient people in a different form. Is it not then desirable to seek solutions of the modern problems in similar situations or thoughts as recorded in ancient literature? Would it then be wise on our part to ignore Sanskrit literature which is our national heritage?

The *modernists* still declare that the classics are after all dead languages 'None will be the loser for being ignorant of them' On account of their inherent difficulty there is a very small return in proportion to the time and energy wasted over their study

The *classicists* object to this assertion and say that the terms 'dead' and 'living' are relative Generally the languages that have ceased to be spoken are termed as 'dead', and this might be true in the case of Greek and Latin This false analogy is not applicable to Sanskrit which is not so dead to the Hindus as Greek and Latin are to the Europeans In the first place Sanskrit was once a spoken language and is still the language of our sacraments Secondly, Sanskrit Pundits of the different parts of India are even now found to converse, write works and conduct periodicals in Sanskrit on varied subjects Thirdly a considerable number of poor students deprived of the benefits of English education are still studying Sanskrit alone in Pathashalas and Sanskrit Colleges scattered over all parts of India They are further

availing themselves of the Oriental Title Examinations conducted by the Government and the bodies of Pundits *through the medium of Sanskrit*, and are solving the problem of the daily bread in their own way. Is it not then far from being true to call Sanskrit 'dead' and 'useless'? If it be objected that this activity is limited only to a small field, can we not say the same in the case of English education? When the percentage of literacy in India does not exceed 9, how small must be the number of people knowing English? Is it then wrong to say that affairs conducted in English, notwithstanding the spread of English education, are limited only to the English-knowing Indians who have been alienated from the vast population of India? Is not then English relatively dead to the masses? Even in the case of educated people we may state that English is not so 'living' to them as it is to the English people, it being their mother tongue. Generally the literary form of English is known by educated Indians rather than the colloquial one, which is known only by those that have lived in England. Moreover, taking into account the number of periods consumed by English in the time-table of educational institutions, the number of years devoted to its study and the surrender value of that study, no one can affirm that Sanskrit is more difficult than English. If the utilitarian value of Sanskrit is questioned, then we may ask: What is the market value of English education received at so great a cost? Does it bring returns adequate to the time, money and energy we spend over it? Of course, the international importance of the English language as a means of keeping oneself in touch with world affairs and of enriching modern

Indian literatures with new material cannot be dis-owned yet it should occupy an equal number of periods in the time table with Sanskrit or any second language and the mother tongue

Sanskrit, not being a foreign language like English or a dead language like Greek and Latin to Indians, can be more easily learned by them than English, since many of the modern Indian languages have been derived from or influenced by Sanskrit, since they contain about a half of their words directly taken (वसु) or derived (वसु) from Sanskrit, and since their structure also mostly depends on that of Sanskrit. Moreover, to suit our present needs we are coming continuously from Sanskrit new वसु words and technical terms to be made current in our mother tongue. Are we not then in a way treating Sanskrit as a 'living' language, though only in the case of isolated words? If one would minutely observe the characteristics of modern Indian Languages, one would not fail to note the tendency in them to be more and more Sanskritised. When Hindus are so much drawing upon the immortal store of Sanskrit as regards their mother tongues and culture, they at least cannot afford to be without a modicum of it. Of course, the supposed difficulty of Sanskrit can be removed by improving the methods of its teaching and bringing concreteness and the human touch in its study. The study of Sanskrit thus not only helps the intelligent grasp of the mother tongue but is also indispensable for the correct and refined expression in the tongue and for etymological insight into words in the higher stages of the study. The ear of a classical scholar is keenly sensitive to the real meanings and subtle shades of words and sentences.

The study of the classics, therefore, is especially beneficial to literary aspirants and journalists in the mother tongue

The *modernists* doubt the truth of this statement and add that a close study of authors in the mother tongue alone would make one proficient in it. Preferably an etymological turn may be given to the study of the mother tongue for which no detailed study of Sanskrit is required

The *classicists* refute this argument by advocating the urgent necessity of possessing the knowledge of Sanskrit at least upto the Matriculation Examination for learning well the mother tongue, the Prakrits or any modern Indian language like Hindi, Bengali, etc., since all of them depend more or less upon Sanskrit as regards their vocabulary and structure To deny the claims of even this minimum of Sanskrit for the study of languages derived from Sanskrit is to build an edifice on sands The separation of the mother tongue from Sanskrit by offering the former as an option for the latter, or the combination of both under one head in the school stage, as the University of Bombay has several times capriciously done, is a suicidal policy, which not only does an injustice to Sanskrit, but results in the desultory knowledge even of the mother tongue, to which the incorrect Marathi written by the present graduates and journalists will testify The writer knows from his own experience that students knowing Sanskrit write more correct Marathi than those studying Marathi to the exclusion of Sanskrit He has, moreover, noticed that some modern Marathi authors, who had been deprived of the benefits of learning Sanskrit, had ever by their side Sanskrit dictionaries for looking up apt words to be used in their Marathi

writings, but who, being ignorant of the suitability and context of those words in the Sanskrit language, sometimes used, due to this dictionary habit, such words as would be obscure even to Sanskritists ! It should further be noted that certain ancient authors use a high percentage of Sanskrit words in their works in the mother tongue, and cannot be understood and appreciated well unless a minimum amount of Sanskrit is known. All these facts will prove beyond doubt the necessity of knowing, at least, as much of Sanskrit as should be known by a Matriculate.

Etymological study of the mother tongue cannot be relished by students unless they are equipped with this amount of the knowledge of Sanskrit. In other words, the etymological aspect of language-study which in the main splits words into their components (*वर्ण* and *प्रत्यय*) is an analytical process likely to disgust young pupils whose study of language must first be synthetic and then analytic. To explain further, ready-made forms of words as they occur in language should, for a few first years, be treated as independent words and learned in their synthetic form, attention being concentrated on the ideas in the language. Occasional reference to the etymology of particular words may be made gradually according to the growing understanding of pupils yet too big a dose of etymology in the initial stage is sure to retard the progress of students. When the etymological teaching of Sanskrit is abhorred even by young pupils taking Sanskrit, it need hardly be added how much boring it would be to students ignorant of Sanskrit. Really speaking, the etymological study of language is suited only to the advanced stage and may be

commenced with advantage in the senior years of college education when etymological interest is likely to grow among students. This remark may also apply to the study of the Prakrits which provide us with a valuable clue to the etymological and historical development of the mother tongue. But unless there is sufficient grounding in Sanskrit upto the matriculation standard neither the advanced study of the mother tongue nor that of the Prakrits is likely to thrive.

The *modernists* nevertheless contend that the present curriculum of the Indian Universities is predominantly linguistic and that three languages the mother tongue English and a classical language being required to be studied none can be mastered. They further add that the pressing demand of Hindi as a national language must be supplied by prescribing it in the curriculum and that Sanskrit should make room for it. According to them the mother tongue English and Hindi being utilitarian subjects must be compulsory but a classical language like Sanskrit which has no utility and does not help the study of the mother tongue should be banished from the curriculum so that more time can be devoted to the mother tongue the neglect of which has seriously affected the study of English.

The *classicists* maintain that the curriculum of the Faculty of Arts in the Universities of any country is bound to be predominantly linguistic that is to say it is generally found to make provisions for three languages viz. the mother tongue a modern foreign language and a classical language. If none of these languages can be mastered the fault lies in the educational policy and the methods of teaching employed. Why then crowd this curriculum

with technical subjects, which should find sufficient scope in special institutes or other Faculties ? Furthermore, the utilitarian value of English has already been discussed above and there are no two opinions as to the importance of the mother tongue. If the neglect of the mother tongue is said to affect the teaching of a foreign language like English, it is really hard to understand how, according to the modernists, the study of Sanskrit does not help the study of the mother tongue which is closely related to it ! It can be affirmed here that the systematic study of the mother tongue in the primary and secondary stages not only prepares the pupils for the introduction of Sanskrit and facilitates its study, but is, in return, substantially assisted by the growing knowledge of Sanskrit.

If Sanskrit is not a utilitarian subject, the utilitarianism, as meant by the modernists, is nothing less than the 'Bread-and-Butter' aim and hence is very narrow in outlook. To earn one's living is not, of course, an unworthy aim, but this is not the only aim in life. We are born not merely to live, but we live for nobler aims which can be achieved by our acquaintance with the ancient culture along with the modern one. Direct contact with Sanskrit makes the former possible. If, again, Sanskrit is not directly useful in after-life, how much useful are algebra, geometry and higher mathematics—the other subjects in the curriculum ? It is difficult to understand why Sanskrit alone should be an eye-sore to the modernists posing to be educationists !

The demand of a national language like Hindi need not be underestimated. Yet, there is no necessity of prescribing Hindi as a regular subject in the curriculum which is already over-crowded.

The knowledge of Sanskrit upto the matriculation standard is sure to help one to learn in a short time Hindi or any modern Indian language derived from Sanskrit, independently of schooling. The writer himself could, with the immense help of Sanskrit, acquire ability to understand and appreciate Bengali literature within the period of six months. This personal experience will, perhaps, be of some use to those who are so keen on the introduction of Hindi in the curriculum. The banishment of Sanskrit from the curriculum is no real remedy for widening the scope of the mother tongue and English or providing for Hindi.

Apart from the utilitarian value in its narrowest sense the cultural value of Sanskrit is inestimable. For, in its comprehensive sense, what is 'cultural' is ultimately 'utilitarian', and life would not be worth living without culture. The influence exerted by Sanskrit literature over the thoughts, customs and manners of the various ancient nations of Asia was considerable and that exerted over modern European scholars, specially interested in the Vedic and linguistic studies is great. They are convinced of the fact that Sanskrit literature is the oldest monument of Indo-European culture. Its distinctly ethical tone ennobles an individual, builds his character and provides him with a clear outlook on life. Besides, the aesthetic or artistic branch of that literature carries a profound appeal, trains the imagination of the reader by making him live, for some time in the rich past and thus helps him to be lifted—at least for the time above, to a high plane of existence.

The modernists, however, aver that there are several means, other than the classics, of enriching

our aesthetic and imaginative life. Let the interest of pupils be awakened in the fine arts like music, painting, etc., which are easier of access to ordinary people than the study of the classics.

The *classicists* here agree that the fine arts enrich the aesthetic life of man, yet they differ from the *modernists* in thinking that the words 'easy of access' and 'ordinary people' would admit of other interpretations also. What is easy of access to a rich person might not be so to a person of ordinary means while what is easy of access to a person with sufficient mental outfit will not be so to a person of less than ordinary mental equipment. Thus those who are unwilling to put in even the least amount of intellectual effort, but are materially better off may take to music, painting, etc., which entail much expenditure, while those, who cannot afford to spend on them but are willing to exert themselves mentally, will study the classics and enrich their aesthetic life by enjoying the poetry contained in them. Moreover, if the fine arts like music and painting add to our aesthetic joy, more so does poetry, which is also a fine art more removed from physical things than the other arts are. The farther we are removed from the physical aspect of Beauty, the higher is our aesthetic delight. There is then no reason why the classical literature, which contains some of the best poetry of the world, should not be studied for the highest delight. One more thing must be remembered that poetry and music being sister arts, music will sometimes heighten the enjoyment of poetry. Furthermore, in Sanskrit there are valuable scientific works on music painting sculpture, etc., the original study of which would immensely help persons interested

in them. In addition to the fine arts there are also many useful arts, which have been enumerated to be sixty-four. Scattered references to them in Sanskrit literature or independent Sanskrit manuals on them, would supply data for doing much constructive work, in the absence of which those arts have become obsolete and are now supposed to be non-existent.

If it is agreed, say the modernists, that those who are unwilling to exert themselves mentally should take to subjects other than the classics, it inevitably follows that the classics cannot be made compulsory for all. For, in the first place, a large majority of the pupils of average abilities and insufficient means cannot continue their education after the Matriculation Examination, and consequently they have not the good fortune of receiving the benefits of classical learning which can be availed of only in colleges. In England, the pupils continuing college education are 6 per cent only, and those entering the Faculty of Arts are 3 per cent. only. In India the percentage of students getting the chance of college education must be still lower than this. Secondly, many students of this majority are not so linguistically minded as to feel a liking for the classics. This fact proves beyond doubt that a large majority of students have more aptitude for taking 'technical subjects', and that only a select few have the aptitude for classical languages. Thirdly, the non-Hindus are less inclined to take Sanskrit than other languages. All such students—and their number is not inconsiderable—will have to be excluded from the number of students learning Sanskrit. It is, therefore impossible to prescribe Sanskrit as a compulsory subject for all.

The partial truth, say the *classicists*, of the impossibility of making Sanskrit a compulsory subject, may be admitted, but on the basis of modern psychology, they contradict some of the fallacious arguments put forth by the modernists. The assumption of the modernists that all pupils do not possess the same degree of linguistic ability, is largely grounded on their faith in heredity. According to the theory of Heredity, differences among individuals are held to be innate and cannot be accounted for except by assuming that they have been transmitted from generation to generation. But recent scientific researches demonstrate that the theory of the transmission of hereditary characteristics cannot be conclusively proved. The fact is that individual tendencies that are popularly credited to family heredity are mainly due to social heredity or environment. Some allowance may, of course, be made for the transmission of family traits yet the environment, in which an individual is brought up has a greater influence over his development than mere heredity has. Thus the argument of innate linguistic ability cannot stand to scrutiny. If proper environment is provided, habits of clear and correct speech can be cultivated. If the children of backward classes, who have rare opportunities for correct speech, are supplied with a suitable environment, they develop the language sense to a high degree. The weak linguistic ability found among a majority of average pupils is more due to their uncongenial home conditions, while the better linguistic ability of the pupils of advanced classes owes its credit to their linguistically favourable surroundings. If the modernists maintain that they alone, who have a better linguistic ability,

Shastras. Among them there are two traditional ways regarding the order in which grammar and literature should be taught to beginners. While the Pandits of Northern India are in favour of beginning the study of Sanskrit with 'संज्ञा' or grammar as a science and introducing literature afterwards those of Southern India favour the teaching of 'लघु' or literature first, accompanied by the minimum of practical grammar necessary for its understanding. Of course in the Deccan the study of grammar as a science through the *सिद्धा तत्त्वज्ञान* follows the study of literature. It will thus be seen that the method of the Southern Pandits is more in keeping with the modern principles of language-study, and also the Pandits of Northern India have begun to acknowledge its efficacy and superiority in juvenile teaching.

From the child's point of view, a flaw that is supposed to exist in the Shastri method is that in the very beginning pupils are made to undergo the process of learning by rote the *शब्दरूपावलि*, *समासवृत्त*, *अद्वैतकोश*, *घातुरूपावलि* (in some cases), and a few *स्तोत्र*s and *सुभाषित*s. This course goes on for about six months, after which the study of literature begins. The utility of this memorization is realised by pupils later on when they actually begin to study literature. Though the study of literature helps them afterwards to assimilate with comprehension what they have learned formerly by rote, the procedure in the initial stage is somewhat unintelligent and tedious.

Yet this flaw need not be much magnified. Even if we take into consideration the up-to-date researches in Experimental Psychology, this learning

by rote should not be taken to be much harmful or unscientific. Though 'habit-memory' is involved in this process rather than 'true memory', 'habit memory', according to psychologists, is not altogether imageless. The forms in the *सूत्राणि* are not non-sense syllables or imageless words. There is, moreover, a sort of rhythm in the repetition of those forms and this rhythm indirectly helps pupils to memorize words. If the forms in the *सूत्राणि* have to be retained in memory throughout life for keeping some contact with Sanskrit literature, it is most essential for habit-formation or organization of proper disposition to get them learned by heart in childhood, which is the most favourable period for retention or 'prolonged memory'. It is already an established fact that some amount of intelligent memorizing is necessary for the ready grasp of any language. If then we desire pupils to learn by heart those forms with comprehension, the remedy to be adopted for lessening the evil of unintelligent memorizing would be first of all to give at the initial stage some 'conversation lessons' in Sanskrit so as to make the pupils acquainted with the types of a Sanskrit sentence, and to let them understand through conversation the function of cases or inflexions in that sentence. It must be remembered here that the unit of language is, according to the Modern Principles of Language-study, a sentence and not a word. Of course, any new language should be introduced through sentences employed in conversation and not through disconnected words. After such 'conversation lessons' it would be advisable to make the pupils compare and contrast the Sanskrit inflexions with those in the mother tongue and then to supply

vernacular meanings of 'model words', the forms of which the pupils would learn. To facilitate this memory-work the 'principle of analogy' may be employed to lead the pupils to observe similarity in the various forms of Sanskrit words. Besides, from the point of view of simplicity, frequency and utility, words in the *स्वाश्लि* will have to be re-arranged.

Despite the tedium of rote-learning, a relieving feature in this method is the emphasis on 'oral work before written work or reading,' which shows us how a principle of language-study has been unwittingly followed by the Shastris. The learning of the forms of nouns and verbs gives pupils ample phonetic drill (*आवर्तन, स-पा*) which decidedly helps them to improve their Sanskrit pronunciation. Another good feature of this memory-work is that the Shastris, instead of tiring their pupils' energy in the beginning with the drudgery of the formations of nouns and verbs as in the Grammar-translation method, stress the mastery of readymade forms of frequent nouns and verbs in the *शब्दरूपावलि* and *वाक्यरूपावलि*, and hence the study of literature, with the knowledge of this minimum of grammatical material is started in the Shastric method much earlier than it is done in the Grammar-translation method. Sanskrit literature shows its peculiar predilection for the Nominal rather than for the Verbal Style*. In other words, it abounds in the forms of nouns and derivatives rather than in the

* "If the treatises of Panini and others had perished, and we had to construct a grammar of the Sanskrit from the classical literature (distinguished for its Nominal Style), our Verb and the Taddhita portion would be very meagre."

actual forms of finite verbs, and the methods of the Shastris are quite in consonance with this nature of Sanskrit. Obviously, as more stress is laid, in the Shastric method, on the function of the case-forms of nouns than on the verbal forms, the energy of pupils, without being unnecessarily wasted in the derivation of verbal forms, is reserved and better utilized for the mastery of other important aspects of functional grammar, which directly help the understanding of literature, and which are quite sufficient even for the advanced study of the पञ्च महाकाव्यः

In this respect, the viewpoint of the Shastris is that the finite verb occupies a modest position in a Sanskrit sentence, since the major part of it generally consists of the subject and the object with their various adjuncts. They, therefore, say that ■ is enough for average students, not wishing to be specialists in grammar, to know in a broad outline that such and such a verb is in such and such a tense mood, person and number. The relation, say the Shastris, existing between a verb and a noun in a sentence being chiefly denoted by कारकभक्तिः or case-forms, the knowledge of कारकः or case-relations is more important than that of the finite verb. Thus the detailed knowledge of कारकः and a nodding acquaintance with verbal forms directly help pupils to understand the meaning of a sentence, and consequently, literature. This practical outlook of the Shastris sufficiently accounts for their emphasis, at the initial stage, on the detailed knowledge of case-forms. Again, since compounds are mainly based on case-relations, and since a sound knowledge of the function

of cases is presupposed for their dissolution, the study of the समासचक्र in the Shastrī method after that of the शब्दरूपावलि is a natural gradation.

Moreover, as many of the provincial languages of India have been derived from or influenced by Sanskrit, they contain the same number of inflexions as the latter. Hence, the knowledge of inflexions and their function, which the pupils acquire while learning their mother tongue, serves them well for knowing the same in Sanskrit. Again, the study of the mother tongue, particularly of its poetry, makes the pupils acquainted with a few *sandhis* and compounds. Thus it will be seen that the knowledge of the mother tongue is of immense help to pupils for the study of Sanskrit, and that the Shastrīs intuitively follow the psychological principle of proceeding from the known to the unknown.

It would, therefore, be presumptuous to suppose that the Shastrīs knew nothing of the psychology of language-learning and the principles of language-study. The views expressed by the वैयाकरणः, नैसर्गिकः, नैयायिकः, मीमांसकः and आलङ्कारिकः about the denotative function or import of words (शब्दशक्ति) are fraught with pregnant suggestions which could be culled as principles of language-study. When the Sanskrit language has perhaps been one of the most perfect and scientific expressions of the human mind, and when we actually find that Hindus have made substantial contributions to the different branches of the linguistic science, viz. phonology, grammar, etymology etc., there is nothing strange if the various schools of thought in ancient India should anticipate some principles of philology and language-study as propounded by Western Scholars.

The various modes of learning the denotative function or import of words as recognized by all schools of thought in India are*.—

- (1) Grammar, (2) Comparison, (3) Dictionary,
- (4) Statement of a trustworthy person, (5) Usage of elders,
- (6) Context or supplementary statement,
- (7) Explanation by synonyms or paraphrase and
- (8) Contiguity with a well-known word.

Vishwanatha Nyaya-Panchanana hints that ideas can be conveyed even through gestures, facial expressions, etc.†

Out of these eight modes, the fourth and the fifth are the most important, as they are representative of the Direct Method of the West, and allow full play to the 'spontaneous capacities' of a child to learn a language, while the rest compel him to use his 'studial capacities' which are generally developed in adult age. According to the fifth mode, a child learns the import of words principally from the observation of the activities and usage of elders, and forms the habit of establishing a 'direct bond' between words and ideas by the psychological process of 'unconscious assimilation' and 'imitation.'

Particularly the अन्विताभिधानवादीस of the मीमांसा school recognize the 'usage of elders' as the chief mode of language-learning, and hold that 'a sentence is the unit of language and not a word', while the अभिविज्ञा-व्यवादीस of the same school say that the

* शक्तिप्रह व्याकरणोपमानकोशात्तवाक्याद् व्यवहारतश्च ।

वाक्यस्य शेषाद्विवृतेर्बदन्ति सानिध्यतः सिद्धपदस्य वृद्धाः ॥

† न तु ज्ञायमान पदकरण, पदमावेऽपि मौनि-श्लोकादौ शब्दबोधपात् ।

— सिद्धान्तमुक्तावलिः ।

senses of individual words (पद) are combined to form the larger sense of a sentence as a whole, and recognize आकाङ्क्षा (expectancy), योग्यता (consistency), सन्निधि (contiguity) and तात्पर्यार्थ (purport) of words as the means of understanding a sentence. The वैयाकरण who propound the theory of स्फोट by holding a non-eternal word to be the manifested form of the unmanifested or eternal word (स्फोट), acknowledge वाक्यस्फोट or the indivisible sense of a sentence as the chief one, yet for facilitating the understanding of pupils they sanction the existence of individual words and resort to the analytical process of separating words into their प्रकृति (original forms) and प्रत्यय (suffixes). The आलङ्कारिकs amalgamate in general all these views about language and acknowledge व्यङ्ग्यार्थ (suggested sense) along with वाच्यार्थ (expressed sense) and लक्ष्यार्थ (secondary sense). These are, in short, the views of the Indian schools of thought about the relation between a word and its meaning and the modes of learning both of them.

As indicated above, the regular and intelligent study of literature according to the Shastrī method is started after the thorough learning of the minimum of functional grammar and the lexicon for about six months. Generally this study begins with the reading of the हितोपदेश or पञ्चतन्त्र and the second canto of the रघुवंश. The Shastrīs are here in complete agreement with the modern methodists in starting with connected passages from literature and not with disconnected sentences which in the Grammar-translation method are introduced simply to illustrate the rules of grammar. But some Shastrīs,

instead of beginning with stories in prose from the पञ्चतन्त्र or हितोपदेश and with simple and interesting सुभाषितs, teach first of all रघुवच, which is for pupils in the elementary stage a hard nut to crack. In the interest of beginners the introduction of simple prose rather than of poetry, then of concrete and interesting सुभाषितs, and then of poetic passages from the रामायण and the महाभारत rather than of cantos from the पञ्चमहाकाव्यs, would be a better gradation in the teaching of literature. The high-flown style of the later महाकाव्यs and Sanskrit prose being beyond the comprehension of young pupils, original passages from the classical literature will have to be adapted or simplified to suit the capacities of beginners. Shastris with a progressive bent of mind agree to this principle of gradation, and preferring, at the outset, the teaching of the हितोपदेश or पञ्चतन्त्र to that of the पञ्चमहाकाव्यs have improved upon the old order. Further, to develop enough language sense and improve pronunciation they ask their pupils to learn by heart, along with the रघुवच etc., a large number of सुभाषितs, the meaning of which can be easily understood by the pupils without any explanation, owing to the occurrence in them of many तद्गुण (Sanskrit) words current in the mother tongue.

In accordance with a well-known Sanskrit saying, § even a dull person does not begin any work, unless he knows its purpose or motive. Naturally, when the study of any literary work or Shashtra was commenced, four requisites or अनुबन्धs† were dis-

§ प्रयोजनमनुद्दिश्य न मन्दोऽपि प्रवर्तते ।

† अनुबन्धचतुष्टयं नामाधिकारिविषयसम्बन्धप्रयोजनानि ।—वदान्तसार-

cussed (i) the competency of the student to understand a work, (ii) the subject-matter, (iii) connection between the subject-matter and the work to be studied and (iv) the motive or inducement to enter upon the study. It is worth while noting that out of these four requisites the student and his capacity being the most important are given the first place in the अनुबन्ध. Also at the beginning of many books appear the significant words 'बालानां सुलब्धोपाय', 'बालमित्रप्रबोधाय' (for the easy grasp of beginners), which indicate that the capacity of a student was a matter of the foremost consideration. Again, the four अनुबन्ध giving the pupil a broad and synthetic view of the subject to be studied, become incentives to his further study.

Here one cannot resist the temptation of comparing the five Herbartian steps of teaching (viz I Preparation, II Presentation, III Association, IV Generalization and V Application) with the five formal steps followed by the Hindus in the learning of various subjects. Of course, the formal steps of the Hindus do not quite correspond to the Herbartian steps except in the case of their number. The number and sequence of the steps followed by the Hindus varied with the nature of the subject-matter to be taught, and hence they were more flexible than rigid. In actual practice, even the number and sequence of the Herbartian steps are never rigidly followed for fear that the procedure of teaching would be made mechanical at the sacrifice of spontaneous charm in it. It was then wise on the part of the Hindus that they did not adopt the same number of steps for the teaching of different subjects. The steps for teaching different

Shastras were more logical than psychological and more analytic than synthetic, as they suited the students who had reached the conceptual level; whereas in the elementary stage, the steps for teaching 'literature', though not strictly psychological or synthetic, suited, on the whole, the pupils of the perceptual level.

Now the steps for the teaching of any Shastra, particularly Logic, were—(i) Assertion or proposition, (ii) Reason, (iii) Example, (iv) Application of the example and (v) Conclusion.*

Those for the teaching of Meemansa and Vedanta were—(i) Statement of the topic, (ii) Doubt, (iii) Objection, (iv) Answer or the established view, and (v) Consistency of the topic with the preceding and following ones. ‡

In regard to the fifth step the student had to ascertain the consistency of a topic with a section, of a section with a chapter, and of a chapter with the whole work or Shastra.† Thus the last step helped the student to look at a subject mainly from the synthetic point of view.

To make sure of the purport (तात्पर्य) of a book or a subject in a synthetic manner the Meemansakas have pronounced six steps, and asked us to look at a work or a subject from the following points of

* प्रतिज्ञादेवूदाहरणोपनयनिगमनानि पञ्चादयवाः— तर्कसमूहः ।

‡ विषयो विषयश्चेर पूर्वमस्तथोत्तरम् ।

सङ्गतिश्चति पञ्चाङ्ग शास्त्रादिकरण विदुः ॥

† शास्त्राध्याये तथा यदि न्यायसङ्गतयस्त्रिधा ।

शास्त्रादिविषये जाते तत्तत्सङ्गतिरुद्धताम् ॥

—वैयाहिकन्यायमाला.

view—(I) Unity of the beginning and conclusion of a work, (II) Repetition of the main topic in various contexts, (III) Novelty of the subject-matter, (IV) Fruit or result (V) Praise or incidental remarks as distinguished from the main theme and (VI) Arguments in favour of the main topic †

It must be noted here that the five steps of Logic, as indicated above, being based on the general process and sequence of human thought are employed in the study of many Shastras. Those logical steps along with the Law of Causal Relation (कार्यकारणसम्बन्ध) and the Seven Categories (सप्तपदार्थ) with their sub-divisions have contributed much to the methodical treatment of many Shastras, and are a distinct achievement from the point of view of methodology. Thus Logic and Grammar hold a prominent place among the Hindu Shastras as sciences of wider application, the study of logic being quite indispensable to the study of any other Shashtra. Instead of those five steps some thinkers recognize three steps only by dispensing with प्रतिज्ञा and उपनय, since प्रतिज्ञा (assertion) is the same as नियमन (conclusion), and since उपनय by mere repetition unifies इत्तु, पक्ष and साध्य in the form of a statement. But inference (अनुमान) is divided into 'inference for one's self' (स्वार्थानुमान) and 'inference for others' (परार्थानुमान). The first consists of three steps, while the second being composed of five steps is utilized for demonstrating a topic to others. This demonstration is readily converted into five steps

† उपक्रमोपसंहारावग्राहोऽपूर्वता फलम् ।

अर्थवादोपपत्ती च लिङ्ग तात्पर्यनिर्णये ॥

of logical teaching and is correlated with the above special steps of other Shastras. The modern methodology too enunciates five Herbartian steps which are grounded on Logic as well as Psychology. The modern technique of teaching is, therefore, not only logical but psychological also. Again, the Hindu syllogism of five steps is not merely a 'deductive' but a 'deductive-inductive' process, for, the third step or 'general proposition with an example' (उदाहरण) is a brief record of the actual 'observation' of facts. The सूत्रs or generalisations which the वैशकरणs arrived at by employing the Logical Methods of Agreement and Difference (अन्वय & व्यतिरेक) are also the records of the linguistic phenomena actually observed. It may thus be stated that the वैशकरणs used the logical methods of 'Induction' and 'Deduction' in expounding grammar.

In spite of the five steps followed in the teaching of Shastras, the logical procedure that was generally resorted to in the actual expounding of a Shastra consisted of three steps, viz उद्देश, रक्षणा and परीक्षा. (I) उद्देश means the 'enumeration' of the topics to be dealt with in their succession. (II) रक्षणा is the 'definition' of a thing and it ought to be free from the faults of अव्याप्ति (non-pervasion), अतिव्याप्ति (over-extension) and असम्भवं (total absence) of the attributes of that thing. (III) Lastly, परीक्षा or 'examination' is the settlement of the true nature of a thing by the application of four means of valid knowledge, viz प्रत्यक्ष (perception), अनुमान (inference), उपमान (comparison) and शब्द (verbal testimony).

From this we need not suppose that Hindus concentrated their attention on Logic alone to the detriment of Psychology. Leaving aside the distant past we can find from the Upanishadic times scattered references to psychological problems in the vast range of Sanskrit literature. The Upanishads describe 'Mind' as an organism unifying in itself its own functions as काम (desire), सङ्कल्प (will), विचिकित्सा (doubt or discrimination), श्रद्धा (faith), अश्रद्धा (absence of faith), धृति (confidence, contentment, constancy), अधृति (want of confidence, etc.), ह्री (shame or bashfulness), ची (understanding or reason) and भी (fear)\$. These functions, being the manifestations of the same organic unity (mind), can well compare with the instincts propounded by modern psychologists. It must be noted that these various phases of the mind are not described here as distinct Faculties coming severally into operation, but are the functions of the same 'living organism', (अस्त.करण) as waves on the surface of the sea. From this we clearly comprehend that the Upanishadic sages do not lose sight of the inherent unity the mind,* as the Faculty Psychologists lose. In spite of the foregoing varied functions of the mind, later Sanskrit works like the साङ्ख्यकारिका, the पातञ्जलयोगसूत्रः, the योगवासिष्ठ, the भगवद्गीता and others recognised, as the shortest cut to Self-Realization, four functions of the mind, viz. मनस्, बुद्धि, चित्त and अहकार. As these

§ काम सङ्कल्पो विचिकित्सा श्रद्धाऽश्रद्धा धृतिरधृतिर्ह्रीर्भी
रित्येतत्सर्वं मन एव । (बृ उ १।५।३)

* इत्येतत्सर्वं मन एव । Note that 'मनस्' is in the singular number in spite of its manifold functions.

four functions are called अन्तःकरणचतुष्टय or the internal organs of the आत्मन् to hold communion with the environment through the senses, connection can be established between external Nature and the Self by means of these internal organs (करण), which lead an aspirant gradually to the highest regions of the आत्मन्—the ultimate goal of all beings—on the ascending scales of मनस्, बुद्धि, चित्त and अहकार. In ancient times the highest aim of education was the Realization of the Self in the innumerable things of the Universe. In other words, this is not the weal or emancipation of the Individual Soul but also of the Community, and the functions of the mind, as mentioned above, were enumerated to be four only with this particular end in view. These functions come into operation on the conscious level, yet they do not sever connection with the unconscious level of the mind, which is the main spring of all conscious behaviour. Although they do not quite correspond to the threefold activity (Feeling, Thinking and Willing) of consciousness as propounded by modern psychology, yet मनस् can be compared slightly with Affection or Feeling and Conation or, Willing, since मनस् functions through सङ्कल्प and विकल्प [सङ्कल्पविकल्पात्मक मनः] or the transient (passing) phases of Will and Emotion. The phases of Affection and Conation can be found in विकल्प and सङ्कल्प respectively, yet both of them do not exhibit so much stability as to reach the state of determination for action. The power of thinking or reasoning is, on the other hand, connected with बुद्धि, which predominates in the niceties of Logic. चित्त or Memory is connect-

From this we need not suppose that Hindus concentrated their attention on Logic alone to the detriment of Psychology. Leaving aside the distant past we can find from the Upanishadic times scattered references to psychological problems in the vast range of Sanskrit literature. The Upanishads describe 'Mind' as an organism unifying in itself its own functions as काम (desire), सङ्कल्प (will) विचिकित्सा (doubt or discrimination), भद्रा (faith), अभद्रा (absence of faith), धृति (confidence, contentment, constancy), अधृति (want of confidence, etc.), ह्री (shame or bashfulness), धी (understanding or reason) and भी (fear).⁵ These functions, being the manifestations of the same organic unity (mind), can well compare with the instincts propounded by modern psychologists. It must be noted that these various phases of the mind are not described here as distinct Faculties coming severally into operation, but are the functions of the same 'living organism', (अतः करण) as waves on the surface of the sea. From this we clearly comprehend that the Upanishadic sages do not lose sight of the inherent unity the mind,* as the Faculty Psychologists lose. In spite of the foregoing varied functions of the mind, later Sanskrit works like the साङ्ख्यकारिका, the पातञ्जलयोगसूत्र, the योगवासिष्ठ, the भगवद्गीता and others recognised as the shortest cut to Self-Realization, four functions of the mind, viz मनस्, बुद्धि, चित्त and अहकार. As these

⁵ काम सङ्कल्पो विचिकित्सा भद्राऽभद्रा धृतिरधृतिर्हीर्षीर्भीरित्येतत्सर्वं मन एव । (वृ उ १।५।३)

* इत्येतत्सर्वं मन एव । Note that 'मनस्' is in the singular number in spite of its manifold functions

four functions are called अन्तःकरणचतुष्टय or the internal organs of the आत्मन् to hold communion with the environment through the senses, connection can be established between external Nature and the Self by means of these internal organs (करणः), which lead an aspirant gradually to the highest regions of the आत्मन्—the ultimate goal of all beings—on the ascending scales of मनस्, बुद्धि, चित्त and अहंकार. In ancient times the highest aim of education was the Realization of the Self in the innumerable things of the Universe. In other words, this is not the weal or emancipation of the Individual Soul but also of the Community, and the functions of the mind, as mentioned above, were enumerated to be four only with this particular end in view. These functions come into operation on the conscious level, yet they do not sever connection with the unconscious level of the mind, which is the main spring of all conscious behaviour. Although they do not quite correspond to the threefold activity (Feeling, Thinking and Wiling) of consciousness as propounded by modern psychology, yet मनस् can be compared slightly with Affection or Feeling and Conation or Wiling, since मनस् functions through सङ्कल्प and विकल्प [सङ्कल्पविकल्पात्मक मनः] or the transient (passing) phases of Will and Emotion. The phases of Affection and Conation can be found in विकल्प and सङ्कल्प respectively, yet both of them do not exhibit so much stability as to reach the state of determination for action. The power of thinking or reasoning is, on the other hand, connected with बुद्धि, which predominates in the niceties of Logic चित्त or Memory ■ connect-

ed with the experiences of the past and works in alliance with the Imagination (कल्पना or प्रतिभा) of poets. This will clearly show that Hindus have formed definite views on the psychology of Self-Realization or in modern terminology, on the Sublimation of instincts and have made use of this psychology in their educational efforts. Among the four functions of the mind each latter is more interpal than the former, and hence these functions serve as graded steps to Self-Realization.

We cannot say that the threefold Western distinction of Consciousness into Feeling, Thinking, and Willing is superior to the foregoing fourfold distinction of the Hindus. The inadequacy of this threefold distinction has been sufficiently proved by Psycho-Analysis, which ventures to probe into the unconscious level of the mind. Although this unconscious level cannot be precisely described as सुषुप्ति or deep sleep it being intimately connected also with the unconsciousness in the wakeful state, yet deep sleep mostly consists of this unconscious level. The योगवासिष्ठ & भीमङ्कराचार्य (in his commentary on the माण्डूक्यकारिका) analyse the wakeful state into जाग्रज्जाग्रत् (wakefulness-consciousness in the wakeful state), जाग्रत्स्वप्न (revere or day-dream), and जाग्रत्सुषुप्ति (sleep or unconsciousness in the wakeful state). Thus the state of forgetfulness or sub-consciousness in the wakeful state is जाग्रत्सुषुप्ति (deep sleep in the wakeful state). Hence we can approximately compare the unconscious level of the Psycho Analysis with deep sleep (सुषुप्ति) either in wakefulness or in deep sleep itself, or with both, of them. The attempts of the Psycho-Analysts, therefore, have

decidedly not proceeded beyond groping in the dark of 'deep sleep' (सुषुप्ति), which the [Hindus have long ago transcended by pointing to the Self-luminous and Eternal 'Seer' (साक्षी, - द्रष्टा, परमात्मा, सदाशिव) of all the three states of the mind. This Seer is the unifying principle not only of an individual but also of all beings and the Universe. He is the unifier of individuality (व्यष्टि) and totality (समष्टि). This again shows that the Hindus have devoted their attention to the Psychology of the Individual as well as of the Group.

The Will or सद्बल that is associated with मनस् is indeterminate; yet the Will that is allied with बुद्धि, (Reason) is of the nature of determinate action (व्यवसायात्मिका). The latter form of Will transforms itself into human activities, religious and secular. The activities that are performed with various worldly ends in view are secular; while those that lead one to the Eternal Bliss are religious. According to this two-fold manifestation of Will sciences dealing with several branches of knowledge are also classified into worldly sciences and the Transcendental Science. Worldly sciences (अपरा विद्या) lead human beings to worldly prosperity (दधुदय); while the Transcendental Science (परा विद्या) deals with the inner progress of a human being towards his original destination, and leads him to the Eternal Bliss (निःश्रेयस) or the Realization of the Self. It need not be supposed from this classification that the Hindu thinkers concentrated their attention on

नि भ्रेयस alone by ignoring worldly prosperity and worldly sciences. The progress of worldly sciences in India can be seen in the development of sixty-four Arts (कला) and fourteen branches of Human Knowledge (विद्या) This lore has found expression in some written works on the respective subjects and has been handed down by oral tradition from generation to generation in several families and classes noted for speciality in it. The paucity of written works on it, modern machinery, industrialization and general apathy have, however, given a serious set-back to all of it, and the worldly sciences in India in their struggle for existence are on the point of being extinct.

The Individual Will, that transforms itself into manifold human activities and branches of human knowledge is a fraction of the Universal Will or Energy which emanates through हिरण्यगर्भ (the illuminant of the Cosmic Dream) who is a manifestation of the Eternal Seer. The Universal Will or energy of हिरण्यगर्भ is the same as the Will of an Individual, and manifests itself in the same way in which it does in an individual. Just as human actions before they come into operation, are of the nature of Will (सङ्कल्प), so this ' Creation ', before it comes into being is of the nature of the Universal Will. This phenomenon of the transformation of the individual or cosmic dream into the individual or cosmic wakefulness is constantly going on through the energy (शक्ति) of the Eternal Seer (साक्षी, द्रष्टा, शिव), who illumines every individual or cosmic activity.

and inactivity, and unifies all the three states of beings, viz. Wakefulness, Dream and Sleep, or the present, the future and the past. This is, in short, unity in diversity. The same Cosmic Will that creates this universe unfolds itself through innumerable forms of the Individual Will. It prompts a person with a particular motive or will to achieve success or attain proficiency in a particular thing, and enables that person to concentrate all activities, educational or non-educational, on that motive or will. When the original unity of the Individual Will with the Cosmic Will is re-established, success in matters, religious and secular, or educational and non-educational, is not far off, since it immediately leads one either to worldly prosperity (अभ्युदय) or to the eternal emancipation (निःश्रेयस). All forms of human activity are thus rooted in this Will (सङ्कल्प) and its stability. A special science, named मन्त्रशास्त्र, which has been based on the potency of this Will (सङ्कल्प) and on its transformation into actions, has been developed in India and is worthy of being studied as the Psychology of Action or the science of training the Will.

Out of the four functions of the internal organ (अन्तःकरण) the ego or अहङ्कार makes every being conscious of himself and leads him to establish his own individuality in the scheme of the universe. This may be called the instinct of self-assertion or the self-instinct. This ego or consciousness of 'individuality' is not different from the Eternal Seer, as a drop from water. In reality, it is merely an attribute

superimposed (अव्यक्त) upon the Eternal Seer (द्रष्टा), who illuminates conscious as well as unconscious phases of the mind. It again interlinks the Subject (विषयी) with the Object (विषय) or the internal nature (अन्तःप्रकृति) with the external one (बाह्यप्रकृति). When this self-consciousness (अहङ्कार) merges in the eternal आत्मन् or the Highest Self, the state of emancipation or Realization of the Self is manifested. The Eternal Self or Seer illumines innumerable individual souls or minds, and the aggregate (समष्टि) of all such minds being illumined by the same Eternal Seer can be termed 'Group Mind' according to modern psychology. This group mind can be conceived only when similarity or unity of individual souls or minds is postulated.

Western Psychology has not as yet achieved success in proving the existence of this unity, or in accounting for it. It is up to now engaged in describing in detail the various manifestations of the moods of mind rather than in pointing to the substratum (अधिष्ठान) of all of them. It delights in counting the waves on the surface of the sea rather than in fathoming water. It seeks to describe mind rather than define it. This trend of Western Psychology turns a thinker away from the substratum and leads him to commit the blunder, as the Ultra-Behaviourists do, of conceiving mind as not apart from physical behaviour. Psychology cannot hope to reach the stage of perfection, if it departs from the substratum of mental activities and concentrates only on the external manifestations of

the mind. The Eternal Seer (सदा, दृष्टा) is the substratum of all conscious and unconscious phases of the mind and in him the line of demarcation between the 'Conscious' and the 'Unconscious' vanishes, no scope being afforded for words to describe the 'Seer' or the 'Absolute'. When the 'object', which is not originally apart from the subject, is dissolved in the latter, the original state of the Eternal Seer or the Absolute is manifested, leaving no room for any kind of verbal description or definition. It is this Eternal Seer who illuminates the individual minds as well as the group mind, and removing all differences of individual souls or minds establishes the unity or uniformity of the group mind. Thus the oriental thinkers have gone ahead of the Westerners in respect of psychological researches. It is then beyond doubt that the Hindus, without leaving out of account the substratum of mind, have substantially contributed to the educational principles based on the psychology of the individual as well as of the group.

An attempt has been made above to show in a broad outline the main features of Hindu psychology. It must be noted here that sciences that lead us to knowledge can be correlated with one another from a comprehensive point of view, though the detailed-treatment of a particular branch of knowledge obliges us to dissociate one science from another. The truth of this statement is realized especially in the case of psychology and philosophy, which, though they are distinguished from

each other for the sake of convenient exposition, are wrongly supposed to be innately distinct from each other. Psychology and Philosophy are, however, so inseparably connected that one would remain imperfect without the aid of the other. Philosophy, which is the science of sciences, relieves itself from pure abstractions by resorting to psychology and describing the phenomena of the mind, which is in some way connected with the inner soul, while the real aim of psychology is, and ought to be, to culminate in philosophy. *Hoffding* says, "In many ways philosophical research has played into the hands of psychological research, consciously or unconsciously philosophical speculation always works with psychological elements, and in philosophical speculations are deposited many profound psychological observations and ideas". This is the reason why the Philosophy of the Hindus contains numerous psychological observations, which if culled and organized, give us a consistent idea of the nature of Hindu psychology. Thus the psychology and philosophy of the Upanishads were amalgamated in ancient times with the psychology of the साङ्ख्य and योग systems. Nay, the psychology of the साङ्ख्य and योग systems, particularly of the योग system, seems to be generally accepted even by the heterodox systems of the बौद्धs, जैनs, etc., though there might be differences among them as regards the details and the ultimate reality. It is hoped that the Hindu psychology would supply a sound basis

for the Psychology of the Unconscious, which has recently attracted the attention of thinkers in the West

This psychology and the principles of education propounded by the Hindus have resulted, not in the repression of instincts, but in the *Sublimation* of the individual and the group mind. The culmination of their individual and social activities, in their sublimated form, is found not only in the worldly prosperity, but in the Realization of the Self. The proper direction of all those worldly and religious activities can be traced in the nation-building attempts of Shree Krishna, Lord Buddha, Ashoka, Chandragupta, Chanakya, Shree Shankaracharya, Vidyaranya, Shivan and various other Indian heroes and saints, who, for the propagation of their particular motives and teachings, realized the inner truth of 'group psychology' as a powerful instrument for the uplift of the nation. The idea therefore, of the 'group mind' is not foreign to the Hindus, and the science that shows the ways of properly directing the group mind to a worthy goal is not unknown to them.

The 'group mind' and the psychical laws underlying it have also been dealt with in the Science of Dramaturgy, which was long ago carried to perfection by venerable Bharata Muni. In a drama represented on the stage, the laws governing the working of the group mind are presupposed for its successful conclusion and bewitching effect as a whole. The audience assembled for witnessing a

dramatic performance represents ' a psychological group ', and a dramatist has to satisfy the curiosity of spectators, all and sundry, by writing and representing a drama in an effective manner. The नाट्यशास्त्र of भरत lays down rules that ought to be followed by dramatists and actors for making their plays full of abiding interest.

Again, भरत deals with the emotional aspect of psychology by constructing the theory of रस (the highest joy or aesthetic delight). He has broadly enumerated forty-nine emotions (भाव), out of which he takes eight as स्थायिभाव (sentiments or permanent emotions), eight as सात्विकभाव (involuntary expressions of intense emotions) and thirty-three as व्यभिचारिभाव (transient or subordinate emotions). If the सात्विकभाव are taken to be the bodily effects of emotions from the physical point of view and classified with अनुभाव (consequents or ensuants) the number of भाव (emotions) would be forty-one. The स्थायिभाव exist in the minds of all living beings in the form of latent impressions (संस्कार) or permanent instincts (वासना) from their birth. According to भरत they* are—(1) रति (Love), (2) हास (Mirth), (3) शोक (Sorrow), (4) क्रोध (Anger), (5) उत्साह (Energy), (6) भय (Fear), (7) जुगुप्सा (Disgust), and (8) विस्मय (Astonishment). These स्थायिभाव, according to भरत, are developed into eight aesthetic sentiments (रस)†, which respectively are—

* भरत-नाट्यशास्त्र, अ ६।१७ † म ना, अ ६।१५

(1) शृङ्गार (the Erotic), (2) हास्य (the Comic), (3) करुण (the Pathetic), (4) रोद्र (the Furious), (5) वीर (the Heroic), (6) भयानक (the Terrible), (7) बीभत्स (the Odious), and (8) अद्भुत (the Marvellous)*. Later authors have added शान्त (the Quietistic) as the ninth रस with ' शम ' (Tranquillity) as its रसाधिभाव.

About seven of the above रसाधिभावs can be compared with the corresponding emotions in the list of fourteen primary emotions with their instincts enumerated by McDougall. The seven corresponding emotions of McDougall with their instincts are—(1) Lust-Mating, (2) Amusement-Laughter, (3) Distress-Appeal, (4) Anger-Combat, (5) Fear-Escape, (6) Disgust-Repulsion, and (7) Wonder-Curiosity. No parallel to the रसाधिभाव of उत्साह (Energy) and its रस ' वीर ' (the Heroic) can be found in the list of McDougall. ' वीररस ', however, may properly be connected with the emotion of anger, which can be its रसाधिभाव with its corresponding instinct of combat. Again, anger must be accompanied by ' उत्साह ' (Energy) for the enhancement of वीररस. If वात्सल्य is recognized as a रस, it can be brought into line with the ' tender emotion ' of McDougall with its corresponding ' parental instinct '.

The eight सार्विक भावs\$ (involuntary expressions of mental states) are : (1) स्तम्भ (Paralysis), (2) स्वेद-

* Some English equivalents to भावs etc. have been taken from the ' History of Sanskrit Poetics ', Vol. II, by Dr. S. K. De.
\$ मरत-नाट्यशास्त्र, अ. ६।२२.

(Sweating, Perspiration), (3) रोमाञ्च (Horripilation), (4) स्वरभङ्ग (Change of Voice), (5) वेपथु (Trembling), (6) वैवर्ण्य (Change of Colour), (7) अश्रु (Weeping, tears), and (8) प्रलय (Fainting). All these are the physical expressions of some intense emotion; yet they are not the definite indications of a particular emotion. For instance, horripilation (रोमाञ्च) is the indication of fear as well as joy, and tears (अश्रु) are the expression of sorrow as well as joy. Although these physical expressions refer to a mental state, yet भरत must have found it difficult to assign them to particular emotions. He, therefore, thought it expedient to signify the intense emotions through the general physical indications, and characterize them as 'सात्त्विकभावः.' Even the modern psychology admits that though an emotion predominantly consists of the affective element, it is allied, in a lesser degree, with the conative element and some bodily expressions. This nature of emotions, perhaps, induced भरत to give an indirect description of intense emotional states (सात्त्विक भावः) through their involuntary expressions on the body. The suggestion of a definite emotion like 'Sorrow' or 'Fear' through those general bodily expressions will, of course, depend upon the particular context or situation in which they are exhibited. Properly speaking, the सात्त्विक भावः are the effects of intense emotions and

should be placed in the category of अनुभाव, as will be seen later on.

All the thirty—three व्यभिचारिभाव, \$ otherwise called सञ्चारिभाव (Transient-subordinate emotions or Accessories), need not be mentioned here. A few of them are: निर्वेद (Self-disparagement), दह्का (Apprehension), अह्वा (Envy), चिन्ता (Anxiety, reflection), स्मृति (Recollection), धृति (Equanimity), शीघ्र (Shame, bashfulness), हर्ष (Joy), आवेग (Agitation, flurry), गर्व (Arrogance), विषाद (Despair), औन्मुख्य (Impatience) etc. These are directly indicative of the mental states; but some व्यभिचारिभाव like ग्लानि (weakness), भ्रम (weariness), आलस्य (Indolence), जडता (Stupor) etc. are indirectly indicative of the mental states through the bodily expressions, and the same explanation as given above may be applied here also. A general remark may be made here that when भरत looks at mental states (सात्त्विक भाव or व्यभिचारिभाव) from the subjective point of view, he refers to them directly; and when he looks objectively at those states, he refers to them through physical expressions. For, the physical states mentioned by him are connected with their corresponding mental states. Every living being who shows a particular physical state can be thought to have some corresponding mental state. Again, there are some mental states which cannot be indicated except through physical expressions, and they are निद्रा

\$ भरत—नाट्यशास्त्र, अ, ६।१८—२१.

(sleep or drowsiness), अपस्मार (Epilepsy), सुप्त (Dreaming), व्याधि (Sickness), उन्माद (Insanity), मरण (The state before death) etc. There is, however, some room for revision and re-organization in the list of the thirty-three व्यभिचारिभावः in the light of modern psychology. For instance, it is possible to find similarity between 'निर्वेद' (Self-disparagement) and McDougall's primary emotion of 'Negative Self-feeling' with its instinct of submission, and between गर्व (Arrogance) and the primary emotion of 'Positive self-feeling' with its instinct of self-assertion.

This treatment of emotions in the नाट्यशास्त्र is more or less psychological or rather psycho-physical. भरत does not deal so much with the cognitive and conative aspects of the mind as he does with its affective (emotional) aspect, for, he wants to expound the theory of रस (Aesthetic delight), which is manifested in the drama. In spite of a few flaws in his classification of emotions, भरत, the ancient sage, certainly deserves the credit of making a psychological approach to the drama and inspiring later authors to apply the dramatic theory of रस to poetry and literature in general. The theory of रस is centred in भरत's famous aphorism 'विभावानुभावव्यभिचारिसंयोगादसनिवृत्तिः' § which broadly means that the latent रसादिभावः manifest themselves into रसः

when they are united with the विभाव, अनुभाव, and व्यभिचारिभाव. In the phenomenal world when we come into contact with a particular situation, we naturally react to it. In other words, the situation serves as a *stimulus* which causes in us an emotional response, pleasant or unpleasant. Thus the stimulus is the cause, of which the response is the effect. This psychological fact has some resemblance to the theory of रस, though the stimulus-response formula does not exactly correspond to the विभाव etc. and रस. For, the stimulus and the response are respectively the real cause and the real effect in the phenomenal world, and the emotional effect or response produced by the stimulus is pleasure as well as pain; while the विभाव (Excitants) and अनुभाव (Ensuaunts) which are respectively the imaginary causes and effects in the world of drama and poetry invariably manifest a pleasurable response in the form of रस (Aesthetic delight). The विभाव (Excitants) are further subdivided into आलम्बनविभाव (The essential excitant) and the उद्दीपनविभाव (The enhancing excitant). The former is the hero or heroine exciting emotions in drama or poetry, and the latter is the external situation or surroundings imagined in drama or poetry for favouring the excitement of emotions. Now अनुभाव (Ensuaunts) are the effects or physical expressions of the emotions of the hero or other characters in drama or poetry. They are almost the same as the सात्विकभाव; yet if a distinction between

the *सात्विकभाव*s and *अनुभाव*s is to be made, it may be said that the former are involuntary expressions, while the latter are voluntary expressions. When the *रस* of the hero or other characters is represented in drama or poetry through the skilful depiction of the *विभाव*s, *अनुभाव*s and *व्यभिचारिभाव*s of the characters themselves, the same *रस*, which exists latently in the minds of spectators or readers, also, is awakened and developed into *रस*. Now in relation to the hero or other characters the *विभाव*s in drama or poetry are the causes and the *अनुभाव*s are the effects. Yet in relation to the spectators or readers the dramatic or poetic presentation, of the *विभाव*s, *अनुभाव*s and *व्यभिचारिभाव*s collectively becomes the cause of awakening *रस* in them. A thing to be noted in the case of the *अनुभाव*s is that they become the causes with reference to the spectators or readers, even though with reference to the characters they are the effects. † When the spectators or readers identify themselves with the dramatic or poetic situation, the *विभाव*s etc. being idealized in their minds are united with their *रस* and reveal in them extreme literary delight or *रस*. This delight makes itself visible on their

† रसायिभावाननुभावयन्तः सामाजिकान् सम्स्विशेषकृताद्यादयो रसोद-
 कारिणोऽनुभावाः । एते चाभिनयकाव्ययोरप्यनुभावयतां साक्षाद्भाषाना-
 मनुभववर्मवयानुभूयन्त इत्यनुभवनमिति चानुभावा रसिरेषु व्यरदिश्यन्ते ।
 विकारो (कार्यम्) भावसंसूचनात्मक इति तु लौकिकरसापेक्षया,
 इह (अलौकिकरसे) तु तेषां कारणत्वमेव ।—दशरूपम्, ४।१.

bodies in the form of their अनुभावs or सात्त्विकभावs which, though they are causes at the former stage, again appear as effects. Thus the theory, of nine रसs with their रसाभिभावs, व्यभिचारिभावs, विभावs and अनुभावs treats mainly of the Affective or emotional aspect of the mind.

This रस, according to the peculiarity of the विभावs, etc., assumes particular phases of शुद्धार, वीर, करुण, etc., and is experienced by all human beings. In other words, the union of the peculiar moods of actors and the audience, or of the Subject (विषयी) and the Object (विषय) in the dramatic or poetic representation, manifests a particular phase of रस. But as this रस, emancipated from its particular phases, is of the nature of supreme bliss (परनिर्वृत्ति, आनन्द) underlying the nine रसs, it is unity in diversity. Hence, the ancient writers on dramaturgy like अभिनवगुप्त and later literary critics like जगन्नाथ correlated the Sanskrit Poetics with the philosophy of the Upanishads, and declared the highest delight derived from literature to be akin to the experience of the highest ब्रह्मन् (ब्रह्मात्मादसहोदर). Nay, they suggest that all literary delight for its consummation must get itself freed from all consciousness of particularity (विगलितवेद्यान्तर) and transformed into the highest bliss of परमात्मन् or the Eternal Seer, as is indicated by the Upanishadic saying, " The highest

bliss is रस itself. After attaining the very रस, he becomes full of delight :—

For the interesting representation of this रस with its eight or nine phases before the audience or the group mind, भरत has formulated some rules, which, in combination with the five elements of the dramatic plot (अर्थप्रकृतिः) and five psychological stages (क्रमावस्थाः), develop into five junctures (सन्धिः) of the drama. Every dramatic performance has to undergo these five junctures so as to come to a successful conclusion and maintain the unity and interest of the plot. The division of the plot into acts and scenes has been broadly conceived by भरत with this end in view. In actualities, however, the five junctures of the drama do not always correspond to its acts and scenes.

In the composition and representation of a drama the वस्तु or the plot is divided into the *principal*† or *main* action (आधिकारिक) and the *incidental* or *subsidiary* action (प्रासङ्गिक). Connection between the main plot and the subordinate elements, helping its successful achievement, is established by the correspondence or union of अर्थप्रकृतिः, क्रमावस्थाः and सन्धिः. Now, the five अर्थप्रकृतिः or elements of the plot in their succession are as

* रसो वै स । रसो ह्येवायं लब्ध्वाऽऽनन्दीभवति । (तैत्तिरीयोपनिषद्).

† Some English equivalents to Sanskrit terms in dramaturgy have henceforth been borrowed from the English Translation of the दशरूपक by George C O Haas 1912, (U S A.)

follows—(1) बीज or the *germ* indicates the beginning of the dramatic action. (2) बिन्दु or the *drop* is the *expansion* of the plot through the introduction of a subordinate element. This element disturbs the main plot, yet it maintains its continuity just like a drop of oil spreading on the surface of water. (3) पताका (episode), which is different from पताका-रयानक (the dramatic irony of situation and words), is the spreading (expansion) of the plot still further like a fluttering banner, owing to the introduction of other subordinate elements aiding the main action. (4) प्रकरी (episodical incident) is almost the same as पताका; yet introducing a new subordinate element and occupying a short interval of time, it comes to a quick close. (5) कार्य is the *dénouement* or conclusion, where the action of the plot reaches a successful end.

The five क्रमावस्था or psychological stages, which the drama undergoes are, in their proper sequence, the following ones—(1) आरम्भ is the *beginning*, where the ardent desire of a character in the drama for the achievement of the fruit or result (फलप्राप्त) is expressed for the first time. (2) यत्न is the *effort* or determined activity for the attainment of the fruit. (3) प्राप्त्याशा is the *expectation* of attaining the result, or the prospect of success. (4) निश्चयान्ति shows *surety* of success after the removal of obstacles in the way. (5) फलप्राप्त is the actual attainment of the fruit or result. All these psychological stages of the Action are calculated to maintain interest and hold

the audience in suspense up to the conclusion, by introducing the novelty of the subordinate matter every time. The five अर्थप्रकृतिs in alliance with the five अवस्थाs constitute the five सन्धिस or junctures of a play.

The five सन्धिस corresponding to the respective अर्थप्रकृतिs and अवस्थाs in their order are as follows—
 (1) मुखसन्धि is the *opening* (आरम्भ) of the action, where the seed (बीज) of the plot being sown, interest is awakened in the minds of spectators. (2) प्रतिमुखसन्धि (*progression*), which arises from the combination of बिन्दु and यत्न, is the sprouting of the seed or development of the plot owing to the introduction of a subordinate and disturbing element (बिन्दु). This element shows the concentrated effort (यत्न) of the characters and spectators to reach the goal. (3) गर्भसन्धि is the further development of the plot containing the element of पताका. Here the hope of attaining the fruit (प्राप्ताशा) is aroused by introducing new subordinate matter (पताका) and by indicating possibilities of success. (4) निमर्श or अवमर्श सन्धि indicates a short pause or check in the action of the plot, on account of some unexpected obstacle or an episodic incident (प्रकर्ष), which being at last set aside, surety of attaining the fruit or result (नियतासि) is hinted at. (5) निर्वहणसन्धि signifies the conclusion (कार्य) of the plot brought about by the organization of several episodes of the drama with the main plot. It creates a synthetic and lasting impression on the

minds of spectators and shows the actual attainment of the fruit or result (फलगम). Thus all the सन्धिः serve to maintain the unity of the dramatic action by establishing organization between the minor and major parts of the plot. [म. नाट्यशास्त्र, अ. २१; दशरूपक, प्र. १].

These अर्थप्रकृतिस, अवस्थाः and सन्धिः with their five respective sub-divisions, viz., the corresponding elements, stages and junctures can be thus represented in a tabular form:—

अर्थप्रकृतयः	१ बीजम्	२ बिन्दुः	३ पताका	४ प्रकरी	५ कार्यम्
अवस्थाः	१ आरम्भः	२ वलनः	३ प्राप्त्याशा	४ नियतासिः	५ फलगमः
↓ सन्धयः	१ मुखम् Opening	२ प्रति- मुखम् Progression	३ गर्भः Development	४ विमर्शः (अवमर्शः) Pause	५ निर्वहणम् (उपसंहृतिः) Conclusion

According to मत्त each सन्धि, except the first consisting of twelve sub-divisions (सन्ध्यङ्कः) is to be subdivided into thirteen, so that all सन्ध्यङ्कः can be enumerated to be sixty-four.* Detailed treatment of these sub-divisions is needless here. Suffice it to say that even these sub-divisions present a psychological aspect. All these अर्थप्रकृतिस, अवस्थाः and सन्धिः with their sixty-four sub-divisions have been laid down by मत्त for the methodical

* The sub-divisions of सन्धिः according to the दशरूपक are—
12 + 13 + 12 + 13 + 14 = 64

representation of a drama. Strict adherence to these *sandhis* and their sub-divisions (*samyak*) is not obligatory on dramatists, since slavish observance of rules or technique mars the originality of a dramatist or a poet, and obstructs the flight of his imagination. *भरत* intelligently allows a dramatist sufficient discretion to write his play. For, he himself says in the *नट्यशास्त्र*—

इत्येतानि यथासन्धि कार्याण्यङ्गानि रूपके ।
 कविभिः कार्यकुशले रसमावाप्तवेक्ष्य तु ॥
 सर्वाङ्गानि कदाचित्तु द्वित्रियोगेन वा पुनः ।
 ज्ञात्वा कार्यमयस्यां च योज्यान्यङ्गानि सन्धिषु ॥

—म. नट्यशास्त्रम्, २१।१०६-१०७

"Thus the poets skilled in dramatic composition should use in dramas the sub-divisions (*samyak*) in proper relation to their respective *sandhis*; but they should use them with their attention mainly to the predominant sentiments. They may optionally utilize the sub-divisions of *sandhis*, either in their entirety or in their combinations of two or three; but they may do so with full knowledge of the *dénouement* and psychological stages of the drama."

It must, therefore, be noted that this methodology of *sandhis* and *samyak* is not meant simply to exalt the theory of the dramatic science. In the successful composition and presentation of a play, i. e., in actual practice, it is meant to serve as a means to the chief end, which is the enhancement

of रस. This enhancement of रस might be psychologically termed 'awakening of curiosity' or 'heightening of interest' coupled with the clear comprehension of any subject dealt with. With the same purpose in view the author of the ध्वन्यालोक says as follows—

सन्धिसम्यक्कषटनं रसाभिर्व्यक्त्यपेक्षया ।

न तु केवलया शास्त्रस्थितिसम्पादनेच्छया ॥

—ध्वन्यालोकः, ३।१२

"The combination of सन्धिस and सन्ध्याङ्गस, in the setting of a play, must be made not only with the view of conforming to the technique of dramaturgy or maintaining the dignity of that science, but mainly with the view of developing and manifesting the रस in a successful manner."

The same valuable suggestions are applicable to the use of अङ्कहारस, (figures), रीति (diction), and गुणस (excellences) in the composition of a drama and other varieties of poetry. A dramatist or a poet can, therefore, get full scope for his originality, wit, poetic ideas, constructive skill, etc., in spite of the minute details of those rules. All these thoughts hold good even in the science of teaching. A teacher likewise may conform to the technique of teaching, yet he must bear in mind that all this technique is a means to the 'interest' to be aroused among students in the subject dealt with. He should not slavishly follow the technique of teaching, but must have his eye fixed on Interest, so that he would get full scope for

the free exhibition of his tact, humour, clear treatment of his subject, and other factors of good teaching. The five *सद्वि*s are the actual method of dramatic demonstration through which a dramatist, actors and spectators have consecutively to pass according to the heightening of their emotions and sentiments. The principle of *सद्वि*s, therefore, may be resorted to, according to the rules of dramaturgy, as much by teachers as by dramatists and actors, when a predominantly emotional subject is to be demonstrated before a psychological group of students or spectators. In this respect, the plot (*यत्तु*) of a drama may correspond to the emotional subject to be taught, an actor to a teacher, spectators to students, and the five *सद्वि*s to the five steps of teaching. Thus the five *सद्वि*s can very well be turned into the five psychological steps of a 'literature' lesson, though we have not come across references, in ancient works, to their employment in teaching. It is not known for certain whether the *सद्वि*s were adopted as steps of teaching literature or not, when the emotional aspect was prominent. There is, however, no reason why we should not adopt these *सद्वि*s as *steps of teaching literature* or any subject worthy of being dealt with on the emotional level.

It is worthy of note in this respect that भरत's theory of *रस* was originally meant for the dramatic representation. Later literary critics like रुद्रभट्ट and आनन्दवर्धन, however, finding the predominant ele-

ment of रस common to the drama as well as poetry, have applied that theory without any modification to poetry and its composition. रुद्रभट्ट says in his शृङ्गारतिलक as follows—

प्रायो नाट्यं प्रति प्रोक्ता भरतार्थे रसस्त्विति ।

यथामति मयाप्येषा कव्यं प्रति निगद्यते ॥

—शृङ्गारतिलक, ११५ ,

“ Generally भरत and others have expounded the theory of रस with reference to the dramatic representation. I treat of it, as far as my power of judgment permits me, with reference to poetry. ”

When these facts are taken into account, it is no violation of the ancient literary principles, if the theory of junctures (सन्धिस) is made applicable to the theory and practice of teaching *literature* without changing in the least the original meanings of the words : मुख, प्रतिमुख, गर्भ, विमर्श and निर्वहण. It is obvious that the emotional teaching of literature involves the same psychological stages and junctures, which are in every way applicable to the interesting exposition of literature by the teacher before the ‘ psychological group ’ of students.

Again भरत enumerates six purposes of the employment of सन्धयुक्त (sub-divisions). Those purposes, though they are applicable to the composition and representation of the drama, are also worthy of being always borne in mind by a teacher while actually presenting the subject-matter to his students. The purposes are—

इष्टस्यार्थस्य रचना वृत्तान्तस्यानुपक्षयः ।
 रागप्राप्तिः प्रयोगस्य गुह्यानां चैव गूहनम् ॥
 आश्चर्यवदभिख्यानं प्रकाश्यानां प्रकाशनम् ।
 अज्ञानां पदविधं हेतुदुक्तं शास्त्रे प्रयोजनम् ॥

—म. नाट्यशास्त्रम्, २१।५३-५४

"(1) Arrangement of the subject-matter intended to be presented, (2) uninterrupted continuity of the topic, (3) maintenance of interest (राग) in the presentation, (4) concealment of the things that ought to be concealed, (5) addressing the audience in such a way that their curiosity or surprise would be aroused, and (6) disclosure of the things to be disclosed—these are the six purposes of the subdivisions in this dramatic science." चन्द्रशेखर, after reproducing the same six purposes of the subdivisions in his दशरूपक (I. 55), gives the following valuable suggestions regarding the presentation of the subject-matter—

हेधा विभागः कर्तव्यः सर्वस्यापीह वस्तुनः ।
 सूच्यमेव भवेत्किञ्चिद् दृश्यश्रव्यमथापरम् ॥
 नीरसोऽनुचितस्तत्र संसूच्यो वस्तुविस्तरः ।
 दृश्यस्तु मधुरोदात्तरसभावनिरन्तरः ॥

—दशरूपकम्, २।५६-५७

"The whole subject-matter should be divided into two parts. Some of it should be suggested by incidental reference, and the other should be witnessed and heard by the audience. Details of the subject-matter that are devoid of charm and propriety should be incidentally referred to; and what

is full of sweet and sublime emotions and sentiments should be presented in detail."

In the science of dramaturgy similar verses are found which can be applied to teaching without modifying their meanings. From all that has been said above it will be clear that classification of the subject-matter, nomenclature, definition, ascertainment of the relative worth of principal and subordinate elements, and organization of all the elements into a systematic or synthetic whole are the *distinguishing features of methodology*, which is not only applicable to the नाट्यशास्त्र but is of wider application to all the शास्त्रs in India. Logic has particularly helped the development of the methodology by enunciating its principles of उद्देश (Enumeration), लक्षण (Definition) and परीक्षा (Examination), as we have already seen. The नाट्यशास्त्र besides methodically and psychologically setting forth its general theory concerns itself more with its actual practice on the stage. This is why it lays down principles for the organization of the subject-matter according to its essential and non-essential elements, and also for its beautiful presentation which would charm the minds of spectators. Those psychological principles are, therefore, applicable in many respects to the art of teaching, and give us valuable hints for the formulation of the theory of teaching according to the Hindu ideas, and for the use of that theory in actual practice.

Along this line of thought it is interesting to note how a new drama is acted between the Subject

(विषयी, द्रष्टा) and the Object (विषय, दृश्य) in interchanging their places and assuming different roles. The author of Dramaturgy like भरत, who is the 'Subject', assumes the role of a teacher in relation to the psychological group of dramatists, who are objectified by him, while a dramatist who was formerly objectified becomes now the 'Subject' and assumes the role of a teacher in relation to the *Dramatis Personae*. On the other hand, the *Dramatis Personae* while acting a drama become the 'Subject' and assume the role of teachers in relation to the spectators, who are for some time objectified into a psychological group. The spectators while passively witnessing a drama and enjoying the रस are transformed into the 'Subject' and objectify the actors and the whole dramatic performance. If we thus find that all this is a play or communion between the 'Subject' and the 'Object', and if 'Interest' (राग or रस) is heightened in the psychic union of the 'Subject' and the 'Object', there need be no objection if we extend the same relation of the 'Subject' and the 'Object' to the teacher and the taught respectively. It may be added here that a teacher assumes, or ought to assume, the role of an actor in relation to his students, who are objectified by him and who play the part of the audience or a psychological group. A teacher teaching a drama or any emotional subject must, therefore, possess some dramatic sense for making his teaching interesting and instructive, and for this purpose he may follow some dramatic principles in practice,

and adopt the पञ्चसूत्र in the drama as the five steps of teaching literature

Just as the teacher and the taught are required, for the study of intellectual subjects (शास्त्र), to adopt five or three steps of the 'Logical Method' as previously indicated similarly the teachers may take the five सूत्र of the drama to be a distinguishing feature of the 'Psychological Method', and may resort to them for the teaching of Literature and other emotional subjects to advanced students in an interesting and instructive manner. All this will clearly show that the Hindu thinkers took recourse not only to the 'Logical Method' but also to the 'Psychological Method'. In other words they based the presentation of their subjects on the findings of their own Logic as well as Psychology. The former has accepted Causal Relation Categories, Inference and Joint Method of Agreement and Difference (अवयव-व्यतिरेक) as the chief modes of thinking and reasoning while the latter suggests principles of education which are based on the mind of the Individual as well as of the Group.

3

III THE METHODS OF LOGIC (न्याय)

The distinction between the 'Psychological Method' and the 'Logical Method' may be noted here. The Psychological Method is the practical application of the general principles of psychology,

which deals with the phenomena or the actual working of the three aspects of the mind, viz, Affection, Cognition and Conation. In this sense psychology is a theoretical science inasmuch as it is concerned with mental states as they actually exist and develop in Nature. Psychology, however, forms the basis of practical sciences, which regulate and lead the powers of the mind to a worthy goal and help the development of Personality, which is a complete whole of affection, cognition and conation. The practical sciences are, for instance Education, Aesthetics, Logic, etc., out of which Education is concerned with the sublimation of all the mental powers and is thus closely related to psychology. Aesthetics and literary criticism are prominently related to the affective aspect of the mind, and their goal is the attainment of Aesthetic Delight. Logic, on the other hand, is based on the cognitive aspect of the mind, and its goal is to train us in the art of correct thinking. It will be then clear that the practical approach made to a subject after taking into account the three aspects of the mind may be called the 'Psychological Method', while the purely cognitive approach to a subject may be termed the 'Logical Method'.

This does not, of course, mean that the Psychological Method is illogical or that the Logical Method is unpsychological. Although both are complementary to each other, yet according to the growing understanding of a young learner the Psychological Method, which is based on the natural growth or evolution of the three aspects

of the mind, is more effective than the Logical Method, which, being concerned mainly with generalized or ideal thought, becomes abstract and unintelligible. The learning process of a child according to psychology continues through the stages of sense-perception, repeated observation (भूयोदर्शन) of particulars, recognition of similarity and contrast, recapitulation of former experience, organization of all facts, and generalization. In short, he starts from the particular to the general through the process of Induction. Here the Psychological Method culminates, and must culminate, in the Logical Method, for the purpose of giving a finished form to the knowledge imparted and to the method of its imparting. Induction must be verified by Deduction and recapitulation, or analysis must be followed by synthesis. In other words, *the best method will be analytico-synthetic* rather than purely analytic or synthetic. A young learner who has reached the stage of generalization may, if he chooses, dispense with the Psychological Method and resort to the Logical one. It must, however, be remembered that even in the case of novices advanced in age Psychological Method, which is concrete and interesting on account of its appeal to emotions and imagination, serves its purpose more than the Logical Method.

Though Logic, which is related to cognition, may form a branch of psychology, it has established its independence as a separate science, and also helps psychology in return. It not only systematizes

psychology but from the cognitive point of view analyses any subject into principal and subordinate parts and organizes it into a system or unified whole. This is why Logic and the Logical Method have occupied a more prominent place than psychology among all sciences even from ancient times in the East as well as in the West. Another reason of the prominence of Logic is that it is primarily concerned with correct thinking or valid knowledge (प्रमा) and secondarily with incorrect thinking or fallacies as well as forms of invalid knowledge (अप्रमा), so that we should avoid or dispel the latter and resort only to the former, while psychology deals with correct as well as incorrect processes of thinking feeling and willing as they actually take place in our mind. Logic does not, therefore, deal with 'thought' as it is but expresses its thoughts about the ideal and general thought or 'thought' as it ought to be, by regulating its natural process. It analyses 'thought' into Concept, Judgment and Inference, clarifies relations between the objects of knowledge (प्रमेय) and their symbols (words etc) or between a thought and another thought, demonstrates the ideal process or method of acquiring valid knowledge by stating the instruments or means of valid knowledge (प्रमाण), and lays down rules for the attainment of Truth, which is the common goal of all sciences. For this purpose it resorts to the classification of things and nomenclature suited to particular aims, and lays down a procedure, which is either deductive or inductive. When the various

relations between the objects of valid knowledge and their symbols are made known through this procedure, explanation of a subject assumes a methodical and scientific aspect. Although Logic is generally a practical science, its treatment of the laws of concept, judgment and inference forms its theory or the first part, and the knowledge of that theory leads us to its second part, viz., the *scientific theory of method or methodology*. This methodology of Logic is of universal application to all branches of human knowledge viz. psychology, metaphysics, linguistics, chemistry, medical science, education, etc., since it enables us to expound those subjects in a methodical way. In other words, methodology maintains clarity of thought by distinguishing between the primary and secondary elements of a subject and by organizing those elements into a proportioned whole or a System. Moreover, it develops critical insight so as to enable us to discard fallacious reasoning or invalid knowledge and accept valid knowledge alone. The Logical Method may, therefore, be called the 'scientific' or 'critical' method of arriving at correct conclusions for the attainment of Truth.

'Truth' is that which remains unchanged under varying circumstances, and a new fact, that is found to be consistent with it, assumes the form of truth. The method, therefore, that facilitates approach to that truth after making us discard the non-essential and ascertain the essential is the best method. This method comprises the processes of logical *analysis* and *synthesis* of observed facts.

that conduce to the systematic knowledge of a particular subject : Analysis involves the separation of the individual parts of a united whole through the processes of observation, experiment, guarded use of hypothesis, analogy, isolation of necessary facts from unnecessary ones, establishment of a law owing to the causal relation revealed, and the act of connecting this law with the universal law of wider generality. This scientific process of analysis, through which we arrive at the universal from the particular, is otherwise called 'Induction'. On the other hand if we, after assuming the existence of the universal law, apply it to particular facts, we have to resort to the synthesis of particulars or parts into a systematized whole, on account of the common relation of the parts. This is otherwise called 'Deduction' or the method of starting from the universal to the particular. Bacon and Mill discard this deductive procedure by saying that it adds nothing new to our knowledge, and establish the Inductive Method as the only Scientific Method. It must, however, be noted that Induction and Deduction, or analysis and synthesis, are both complementary to each other. For, mere analysis of facts cannot lead us to the organization and reconstruction of parts, unless we have some idea of the whole, while it is not possible to systematize the whole unless we fully know the parts and their relations. Analysis serves its purpose best when the parts or constituent elements of a fact can be synthesized and reconstructed into their original whole just as the separation of the parts of a clock serves its

purpose when those several parts are reconstructed into the original clock. Analysis is interested in the concrete reality of particular facts, while synthesis is concerned with the abstract generality of the universals. Synthesis verifies the hypothesis in the light of the universal law and fills in the gaps left by analysis. Thus when synthesis or deduction is combined with analysis or induction, it becomes a sound foundation for the advancement of knowledge. It is the business of Logic to deal with both these procedures, which in their combined form supply us with a complete *scientific explanation*, and which may be designated as the 'Logical Method.'

The completeness or incompleteness of synthesis will depend upon the more or less perfect knowledge gained about a subject. If the universal laws derived from analysis can be applied without contradiction (व्यतिरिक्त) to new cases, the synthesis may be said to be almost perfect and the scientific explanation of the truth aimed at would be complete in the same proportion. When we thus derive one truth from another either through induction or deduction, we have invariably to resort to *inference*, which is one of the chief features of the Logical Method. If the conclusion is inevitably arrived at after following the natural sequence of all the premises, the process of inference becomes complete, and a particular principle or doctrine is said to be established, inasmuch as it is supported by sound reasons (हेतु) in favour of it. Analysis dis-

closes to us the mutual relations of particular facts and leads us through inductive inference to the universals, which supply a sound basis for deductive inference or synthesis

When all the universals or general truths are incorporated by synthesis in a united whole so as to form an organization of parts with parts, and of subordinate parts with the principal part on account of relations existing among all, they develop into a system or *सम्यक्*, which facilitates inference or the process of reasoning. The idea of the whole then helps us to understand the parts related to it, while the knowledge of the parts gives us the idea of the whole, as the parts are related to it. It is only the relations existing between the parts and the whole that make us understand the nature of both of them. Demonstration of the causal relation of a part with another part, of a part with the whole, or of a new principle with the already existing system necessarily involves inference and is called 'scientific explanation'. The scientific explanation becomes perfect when it is consistent with truth, when it is supported by laws underlying Nature, and when it can find a proper place in a synthetical system. If 'science' means exact and systematized knowledge, the scientific explanation must stand the test of truth and must ensue as a necessary consequence or uncontradicted conclusion from the previously accumulated knowledge.

It will be found from what has been said above that Methodology, which is a part of Logic, supplies

us with the rules of method which ought to be followed for the adoption of a systematic procedure in the investigation and treatment of any branch of knowledge. *Analysis* of a subject into major and minor parts and *synthesis* of all the parts into a united whole are, therefore, the general features of the method to be adopted. *The first rule of method then is distinctness and unity of purpose or aim*, which ought to be constantly kept in view for lending unity to the subject-matter and for analysing and organizing the subject-matter in the light of that unity. *The second rule is the ascertainment of the starting-point*. This rule includes (1) the correct and complete comprehension of facts through direct observation and indirect testimony, (2) interpretation and explanation of individual facts by relating them to the universal law, (3) demonstration of the *relation* existing among universal laws, (4) application of those laws in new spheres, (5) subordination of those laws to more universal laws and (6) mental construction of an organized body of knowledge. In all this process it is necessary to proceed with caution and graded steps.

The four famous rules of method laid down by Descartes for his own guidance convey the same purport and are as follows—

“The *first*, never to accept anything for true which I did not clearly know to be such; that is to say, carefully to avoid precipitancy and prejudice, and to comprise nothing more in my judgment than what was presented to my mind so clearly and distinctly as to exclude all ground of doubt.

"The second, to divide each of the difficulties under examination into as many parts as possible, and as might be necessary for its adequate solution.

"The third, to conduct my thoughts in such order that, by commencing with objects the simplest and easiest to know, I might ascend by little and little, and, as it were, step by step, to the knowledge of the more complex; assigning in thought a certain order even to those objects which in their own nature do not stand in a relation of antecedence and sequence.

"And the last, in every case to make enumerations so complete, and reviews so general, that I might be assured that nothing was omitted."

In short, "The essence of all the rules may be summed up in the directions to make sure of our starting-point, to know the end we wish to attain, and to go from the starting-point to that end by orderly and consecutive steps, each of which is seen in its true relation to all the rest of the enquiry."†

All these rules of methodology laid down by the Western Logic are applicable not only to education but to the investigation into any system or branch of science. Almost the same rules of methodology are found in the Indian Logic (न्याय), which bears a striking resemblance to the Western Logic, not on account of mutual borrowing, but on account of the sameness of the human mind every-

*See Descartes, Discourse on Method, Part II, pp. 15, 16.

- †An Intermediate Logic, by Welton and Monahan.

where, and the same process of reasoning from the universal to the particular or from the particular to the universal. All the orthodox and heterodox systems of philosophy in India have accepted the general principles of reasoning or laws of thought set forth by the न्याय system as a means of methodical approach to the truths aimed at in their respective systems. Although the वेदातिथि generally show the futility of logic in the realization of ब्रह्म or the ultimate reality†, they employ the logical terminology and 'Inference' in their argumentation to such a degree that many sentences in the माध्यम of सङ्ख्यचार्य, for instance, can be easily turned into the form of a syllogism. The later Vedant works like the मामती, the अद्वैतसिद्धि and the वेदान्तपरिभाषा are prominently couched in the language of the न्याय system, and prove, on the empirical plane (व्यावहारिक सत्ता), the वेदान्त doctrines in the light of the प्रमाणाः (means of knowledge) propounded by the न्याय. Thus the Indian Logic is much similar to the Western Logic in the matter of the general acceptance of its methodology by other Indian systems.

Another point of similarity between the Western and Eastern Logic is the close correspondence of their syllogisms, which are a developed form of the 'Dialectic Method' or the method of *dialectic* used before their coming into being. *See also*

† See the ब्रह्मसूत्र 'दशमोऽध्यायः' and the वेदान्तपरिभाषा 'विमोक्षप्रसङ्गः' (2. 1-11) and the सङ्ख्यसार 'विमोक्षप्रसङ्गः'.

Aristotle's syllogism is a systematized form of the 'Dialectic Method' used by his predecessors like the Sophists, Socrates and Plato (in his Dialogues), so गौतम's five-membered syllogism, which was reduced to that of three members by the later नैयायिकs, is the development of the *Dialectic Method* used before him in the ancient debates held in sacrificial sessions and philosophical assemblies (परिषद्). This method of dialogue is sufficiently exemplified in the उपनिषद्s and corroborated by the rules of debate (सम्भाषाविधि) collected in the चरकसंहिता (अ ८, विमानस्थान). The method of dialogue of which the logical syllogism is a finished form, is necessarily a method of questions and answers going on between the पूर्वपक्षिन् and the सिद्धान्तिन् or between the teacher and the taught. Thus every premise of the Indian syllogism is an answer to a question asked by an opponent or a student. For instance, the hackneyed syllogism of the न्याय implies questions and may be expressed in the form of questions and answers as follows "किमुच्यते / पर्वतो वह्निमान् । कस्मात् / धूमवत्त्वात् । किमुदाहरणम् ? यो यो धूमवान् स स वह्निमान्, यद्य महानस । किं तर्हि ? वह्निव्याप्यधूमवानस्य पर्वतः । किं सिद्धम् ? पर्वतो वह्निमान् ।" This method was much used in ancient times for oral discussions and for the teaching of a subject, and has got its written evidence in the commentary literature on शास्त्रs and कृत्यs, as will be shown later on. Moreover, पक्ष, साध्य and हेतु, the constituents of the Indian syllogism correspond respectively to the minor term, major term and the middle term of

Aristotle's syllogism The Indian syllogism is not, however, a process of purely deductive inference like that of Aristotle, but is a process of deductive-inductive inference, since the 'उदाहरण' in it supplies us with the particular, observed facts leading us to the general proposition, as previously indicated. Thus the Indian Logic and the Western Logic are identical in the treatment of *inference, definitions, classification and even inductive procedure*.

Although the Indian Logic (न्याय) deals incidentally with psychology, theory of knowledge, language, theology, etc., the greater part of it is properly concerned with the cognitive aspect of the mind, since it is usually detailed under the general heading of बुद्धि or Reason, which is the instrument of valid knowledge (प्रमा) as distinguished from invalid knowledge (अप्रमा). The purpose or aim (प्रयोजन) of all valid knowledge distinctly kept in view by the न्याय, as it is done by all Indian systems, is emancipation (मोक्ष). It is, therefore, the task of the न्याय principally to approach valid knowledge or truth which leads to मोक्ष. गौतम, therefore, proposes to treat of this valid knowledge through the enumeration (उद्देश) and classification of sixteen topics (पदार्थ)*, of which the first two, viz., प्रमाण (means of valid knowledge) and प्रमेय (objects of valid

* प्रमाण-प्रमेय-संशय-प्रयोजन-दृष्टान्त-विद्वान्-अपयय-तर्क-निर्णय-वाद-वत्स-वित्ता-देवामास-उल्ल-जाति-निग्रहस्पानाना तत्त्व शानाभि भेषसाधिगम ॥
—न्या. सू. १-१-१

knowledge) are the most important. Again, between these two topics 'प्रमाण' is held to be more important, since it facilitates methodical approach to knowledge, and this accounts for a large portion devoted to the treatment of प्रमाण in later works on the न्याय. The establishment of the प्रमेय through the detailed discussion of the प्रमाण is the common feature of all scientific systems in India and it was adopted by them from the methodology of the न्याय, though there are conflicting views among them as regards the number of प्रमाण and प्रमेय. The number of प्रमाण varies with every system, in spite of the general acceptance of the four प्रमाण of the नैयायिक by the important Indian systems. The प्रमाण recognized by the Indian systems are as follows—(1) The चार्वाक accept only one प्रमाण, viz, प्रत्यक्ष (Perception). (2) The वैशेषिक and बौद्ध accept two प्रमाण, viz, प्रत्यक्ष (Perception) and अनुमान (Inference). (3) The साङ्ख्य accept three, viz, प्रत्यक्ष, अनुमान and शब्द (Verbal testimony). The जैन seem to accept the same प्रमाण though their classification of प्रमाण is based on a different principle. (4) The नैयायिक recognize four, viz, प्रत्यक्ष, अनुमान, शब्द and उपमान (Comparison). (5) The प्राभाकर-मीमांसक recognize five, viz, प्रत्यक्ष, अनुमान, शब्द, उपमान and अर्थापत्ति (Presumption). (6) The भाट्टमीमांसक sanction six, viz, प्रत्यक्ष, अनुमान, शब्द, उपमान, अर्थापत्ति and अनुपलब्धि (Non-apprehension). The वेदातिथि accept the same प्रमाण on the phenomenal plane (व्यावहारिक सत्ता) for the establishment of their doctrines, as

is evidenced by the वेदान्तपरिभाषा. Moreover, they add अनुनयमात्र (Transcendental realization) as the foremost of all from the point of view of the Absolute State (परमाधिकृत्य). (7) The पौण्ड्रिक्स accept eight, viz., प्रत्यक्ष, अनुमान, शब्द, उक्तान, अपौरुषेय, अनुवृत्ति, सम्भव (Probability) and ऐतिह्य (Tradition). The नैयायिक्स, however, establish only four प्रमांस, since they show that 'ऐतिह्य' can be included in शब्द and अपौरुषेय, सम्भव and अनुवृत्ति in अनुमान. The definitions (उपज्ञा) and critical examination of those four प्रमांस and more particularly of Inference (अनुमान) occupy a major part of the न्याय system. For, it is said that a thing or principle can be established by definitions and means of proof and not by a mere statement (न हि प्रतिगानां वस्तुविधिः । उक्तानाम्ना वस्तुविधिः), or that the establishment of an object of knowledge depends upon the means of knowledge (मनाधीना मेरविधिः). The नैयायिक्स have shown critical acumen and power of minute analysis in the enumeration (उत्तर) and classification of categories and their subdivisions, in the definitions (उपज्ञा) of the same and in the examination (परिक्षा) of those definitions, which are demonstrated to be correct after indicating the propriety of each word in them.

इन्द्रियमैक चावाका इन्द्रियमैकं पुनः । अनुमान च शब्दश्च माह्वत्त-
 शब्द च ते द्वयम् ॥१७॥ नैयायिकेभिर्नोपेक्ष्यमानं च केचन । अपौरुषेय
 शब्देन चत्वार्षष्ट प्रमाकर ॥१८॥ अन्तर्गतान्वयानि माह वेदान्ति-
 नस्तथा । सम्भवैतिह्यनुवृत्तानि च पौण्ड्रिक्स च ॥१९॥

—गुरुश्रवणार्थं मानसं तद्व्याप्तिम्, द्वितीयोऽङ्कः ।

and avoiding the faults of अव्याप्ति (non-pervasion), अतिव्याप्ति (over-extension) and असम्भवं (non-existence). Examination (परीक्षा) includes also the establishment of the existence or non-existence of things or categories by applying the tests of four proofs (प्रमाण). This *three-fold logical method of exposition* is not only employed throughout all the न्याय works, but is adopted by other schools of thought for the systematic treatment of their respective tenets.

Thus the later नैयायिकs focussed their attention only on the theory of proofs (प्रमाण) to the exclusion of the 'remaining fifteen topics of गौतम, and accepting the seven 'वैशेषिक' categories (पदार्थ) with their subdivisions, as a complete and minute analysis or classification of things in the universe, they included in them the sixteen topics of गौतम.* Now the seven categories of the वैशेषिकs are द्रव्य (Substance), गुण (Quality), कर्मन् (Action), सामान्य (Generality), विशेष (Particularity), समवाय (Inherence) and अभाव (Negation). These categories have further been subdivided into nine द्रव्यs, twenty-four गुणs, five forms of कर्मन्, two kinds of सामान्य, innumerable विशेषs, one समवाय, and four kinds of अभाव. Those categories with their subdivisions have been more or less accepted by other Indian systems as the starting-point of

* सर्वेषां पदार्थानां यथायथमुक्तेष्वन्तर्मावात्सत्तैव पदार्था इति सिद्धम्।

their speculations, and can most favourably compare with Aristotle's categories. It may incidentally be remarked here that even the साङ्ख्य, like वैशेषिक, have attempted a complete classification of things in the universe. Their twenty-five categories, which mark graded stages in the psychological and physical evolution of the universe, and which can also favourably compare with the 'Evolution Theory' in the West, have generally influenced other Indian systems. They have been amalgamated with the Upanishadic philosophy, in spite of difference as to the Ultimate Reality, by philosophers like शङ्कराचार्य as the starting-point of their philosophical enquiry. It can, therefore, be said that along with the वैशेषिक and the नैयायिक the साङ्ख्य also have contributed much to the methodical treatment of शब्द.

In connection with the etymological explanation of the word 'प्रमाण' as 'प्रमाणाः करणम्' (the instrument of valid knowledge), the word 'करण' (Instrument) is explained in the न्याय system as 'व्यापारवद्व्यापारणं करणम्' (a peculiar and operative cause), and the theory of Causal Relation, which prominently presents a scientific aspect to the explanation of phenomena, is further detailed. The cause is defined in the न्याय as that which invariably and immediately precedes its effect and which is not proved to be a superfluous and accidental circumstance; while the effect is that which

१ येन तद्भवेन न विरुध्येते तेनेष्टमेव साङ्ख्ययोगस्मृत्योः सावसाधत्वम् ।

—न. सू. मा. २-१-३

invariably and immediately succeeds the cause which is not proved to be a 'superfluous and accidental circumstance'. In the Indian Logic the superfluous or extraneous circumstances (अन्यथासिद्ध) which must be excluded from the definition of the cause have been minutely discussed with illustrations. The invariable concomitance of the cause and the effect can be proved only when, our experience is uncontradicted (अव्यभिचरित) by a different circumstance. In other words, when we realize uniformity in Nature, or when we have the uniform and uninterrupted experience of agreement in presence and agreement in absence (अव्यव्यतिरेक), we can establish the causal relation (कार्यकारणसम्बन्ध) of things. Thus the theory of Causation explained by the न्याय exactly corresponds to the same expounded by the Western Logic, which defines the cause as "an invariable, unconditional and immediate antecedent of a phenomenon."

The cause is divided by the नैयायिकs into three kinds, viz, समवायिकारण (intimate cause), असमवायिकारण (non-intimate cause) and निमित्तकारण (efficient cause). The non-intimate cause, which is inseparably connected either with the effect or with the intimate cause, and which is either an action (कर्म) or a quality (गुण), is an invention of the नैयायिकs and is not accepted by other systems. The remaining two kinds, viz, 'समवायिकारण' and 'निमित्तकारण' have been

\$ अनन्यथासिद्धनियतपूर्वभावित्व कारणत्वम् । अनन्यथासिद्धनियतपश्चाद्भावित्व कार्यत्वम् ।
—तर्कभाषा.

recognized by the systems like the साङ्ख्य and the वेदान्त for the purpose of explaining the phenomenal reality through actual transformation (परिणाम), and through magic transformation or illusory appearance (विवर्त) respectively, the समवायिकारण being otherwise called 'उपादानकारण' (material cause) by them. Thus it will be found that the *Theory of Causation* has become a distinguishing feature of almost all systems of Indian philosophy, which, therefore, may be said to employ the *Scientific Method* in the explanation of their tenets, inasmuch as they accept the causal relation as their starting-point on the phenomenal plane (व्यावहारिक सत्ता), though in the absolute and ineffable state (पारमार्थिक सत्ता) no room is left for the causal or any other relation, and science is bound to give way according to the वेदान्त philosophy.

It has formerly been shown that the process of inference in the Indian Logic is not purely deductive but inductive-deductive, on account of the example (उदाहरण) that finds its place in the five-membered syllogism (अनुमानवाक्य). It can further be pointed out that the process of arriving at a generalization or invariable concomitance (व्याप्ति) from particular instances as described in the न्याय system* exactly corresponds to the process of Induction in the Western Logic. व्याप्ति means invariable and uncondi-

* व्यभिचारव्याप्तिर्होऽपि सहचारग्रहस्तथा । हेतुव्याप्तिर्गोह, वरुणं च विच्छेदयति यत्तत् ॥
—मि. मुद्रालय, १३७९.

tion of concomitance (उपाधिविधुरं निश्चयं साहचर्यम्) between two phenomena, one of which is the sign or ground of inference (लिङ्ग, हेतु) like 'smoke' and the other is the thing to be inferred (साध्य) like 'fire'. The relation of invariable concomitance between the हेतु (व्याप्य) and the साध्य (व्यापक) must, therefore, be a natural one (स्वाभाविक), that is, based on the uniformity of Nature, and must be free from conditions (उपाधि) like the contact of wet fuel (आर्द्रेण-संयोग) or contradictory facts (व्यभिचार). We are then enabled to ascertain the अन्वयव्याप्ति viz., 'Wherever there is smoke there is fire' (यत्र यत्र धूमस्तत्र तत्र वह्निः) and the व्यतिरेकव्याप्ति viz., 'Wherever there is the absence of fire, there is the absence of smoke' (यत्र बह्नुयमावस्तत्र धूमाभावः). In other words, the observation of agreement in presence as well as agreement in absence between the हेतु (middle term) and साध्य (major term) is necessary for the purpose of ascertaining व्याप्ति.

This व्याप्ति or generalization is derived from the repeated observation (भूयोदर्शन) of innumerable particular cases where smoke and fire co-exist or are associated. But the repeated observation of many particular cases of the co-existence of smoke and fire will be inadequate, if in only one case that association is contradicted (व्यभिचारित). The observation of the concomitance (साहचर्य) of smoke and fire must, therefore, be strengthened by the non-observation or absence of a

contrary instance (व्यभिचारदर्शन), where that association is violated. Thus repeated *observation of particular facts* through direct perception enables us to discover the co-existence (साहचर्य) of two phenomena, which being *invariably and uninterruptedly* experienced, lead us to the knowledge of their uniformity. When such particular uniformities are known by us, we begin to believe that there is a fixed order of things in Nature, and arrive at the wider laws of Uniformity (स्वाभाविकसम्बन्ध) and Causation (कार्यकारण-सम्बन्ध). This belief in uniformity and causation is strengthened by the apprehension of agreement between two phenomena in their presence and absence (अन्वयव्यतिरेक) supported by the non-apprehension of contradiction (व्यभिचारग्रह). But if the observation of *all* the particulars of a phenomenon is not possible, how are we enabled to reach generalization from a few particulars? The *नैयायिक* answer this question by saying that the idea of generality (सामान्यप्रत्यारति), which is really of the nature of immediate inference, is naturally aroused in us by the law of association, as soon as we perceive an individual. No sooner do we perceive an individual cow (गोत्वकिं) than we realize the class-conception of the cow (गोत्वजाति). It is, therefore, possible to pass from particulars to the general through the *Inductive process*, if there is the absence of contradiction (व्यभिचारविग्रह), which is also determined by means of repeated observation. Repeated observation alone, however, can-

not be the cause of apprehending the invariable concomitance or reaching generalization, for sometimes a single observation of co existence accompanied by the non-observation of contradiction might lead us to generalization (व्याप्ति).

“ This generalization cannot be reached unless we dispel our doubts with regard to a vicious condition (उपाधिशङ्का) attaching to the middle term (हेतु) and ultimately leading to a contradiction (व्यभिचार) in the invariable concomitance or co-existence of two phenomena. In other words, the relation between the middle term (हेतु) and the major term (साध्य) must be natural (स्वभाविक) and not conditional (सौषाधिक), and Induction must proceed as a necessary consequence from particular facts. If we, for instance, try to establish the व्याप्ति ‘Wherever there is fire, there is smoke (यत्र यत्र वह्निस्तत्र तत्र धूमः), this concomitance is contradicted by the fact that fire does not invariably co-exist with smoke, as in the case of a red-hot iron-ball, though smoke invariably co-exists with fire. It is not fire but the condition ‘wet fuel’ (आर्द्रन्धन) that is concomitant with smoke. It is therefore, necessary to ascertain that the middle term is free from a vicious condition and to dispel our doubt regarding a condition (उपाधि) or contradiction (व्यभिचार) suspected to come in the way of apprehending the invariable concomitance of two phenomena. If we are certain that a condition or contradiction exists, no invariable concomi-

tance can be apprehended. If, however, there is a doubt regarding either of them, it can be dispelled in two ways. Firstly, a doubt as to a suspected *अपाधि* or *व्यभिचार* can be removed by resorting to the method of observing agreement in presence of a thing in the positive instances (*अन्यद*) and the absence of that thing in the negative instances (*व्यतिरेक*) between two phenomena. This method, therefore, closely corresponds to the Joint Method of Mill. Secondly, the doubt can be dispelled by adopting *तर्क* (*confutation*), which means 'hypothetical reasoning' or 'the *reductio ad absurdum* method of reasoning'. If our opponent rejects our proposition, we, for a short time, admit for the sake of argument his negation to be true, and show how that negation turned into the form of a regular syllogism results in an absurd conclusion, which contradicts an observed fact. The negation of the opponent is thus indirectly proved to be false and its reverse proposition to be true. For instance, when we prove the presence of fire on the mountain from its observed sign (*लिङ्ग, हेतु*) 'smoke', and say 'परंतो वह्निमान्, धूमवत्यात्' by adopting the *अन्यद्वयाति* 'यत्र दय धूमस्तत्र तत्र वह्निः', our opponent negates our proposition and says 'परंतो नह्यमायवान्'. We then deliberately assume for a moment this false statement to be true; in other words, we grant for the sake of argument that 'smoke' is not the effect of the cause 'fire', and that, therefore, smoke does not co-exist with fire though really there is causal relation between smoke and fire. Bearing this fact

In mind we make a hypothetical statement 'यदि पर्वतो वह्निमान् न स्यात् तर्हि स धूमाभावान् न स्यात्'. Thus we purposely say 'पर्वतो धूमाभाववान्, वह्नयभाववत्त्वात्' by resorting to the व्यतिरेकव्याप्ति 'यत्र यत्र वह्नयभावस्तत्र तत्र धूमाभाव'. But the conclusion 'पर्वतो धूमाभाववान्' cannot be true, since it is contradictory to the actually observed fact of the presence of smoke on the mountain. If the opponent persists in his own statement 'पर्वतो वह्नयभाववान्', he is asked to point out an example wherein smoke can exist without fire. Of course as there is causal relation between smoke and fire, the opponent can obviously supply no example wherein smoke and fire do not coexist, and has to acknowledge the absurdity of his own statement 'पर्वतो वह्नयभाववान्'. He is thus obliged to accept the truth of the व्यतिरेकव्याप्ति 'यत्र यत्र वह्नयभावस्तत्र तत्र धूमाभाव' and indirectly to consent to the original proposition 'पर्वतो वह्निमान्'.

It must be remembered that this method of confutation (तर्क) does not directly establish the व्याप्ति, but helps us in proving the absence of a contradictory fact by dispelling our doubts regarding a condition (उपाधि) or contradiction (व्यभिचार), and by strengthening our knowledge of coexistence (सादृश्य) which is apprehended by repeated observation. Thus 'तर्क', in which the principles of Causation and Uniformity are applied, is a method of the deductive verification of induction. Though तर्क is based on false assumption it assists us in arriving

at valid conclusions, which are instrumental to valid knowledge (प्रमा) तर्क is particularly useful where the अन्यव्याप्ति is not applicable and where a philosophical topic beyond our limited intellect can be explained only by a negative proof (व्यतिरेक). This तर्क, which is based on false assumption, is of five kinds viz, आत्मन्य (Ignoratio elenchi), अन्योन्याभ्य (dilemma), चक्र (arguing in a circle), अनवरथा (regressus ad infinitum) and प्रमाणवैधितार्थप्रसङ्ग (reductio ad absurdum), of which the last has been detailed above.

It has been noted above that the व्याप्ति must be invariable and unconditional, just as the causal relation must be invariable and unconditional. This common feature of both will lead one perhaps to think that every व्याप्ति is based on the causal relation. In the particular example of smoke and fire the invariable concomitance of both can be shown to depend on the causal relation. But the नैयायिकs think that the causal relation between two phenomena is not quite necessary for every व्याप्ति, and that it is sufficient for the establishment of the व्याप्ति to know the concomitance of two phenomena without a contradictory fact. For instance, the invariable concomitance of the rise of the moon and the tide of the ocean is not necessarily based on the causal relation between the two, but depends on our general belief in the *uniformity of Nature*. This belief in probability which amounts to certainty makes us ascertain the invariable concomitance

of the two phenomena. It may then be said that व्याप्ति depends as much on the principle of the Uniformity of Coexistence as it depends on the principle of Causation. This is somewhat different from, and more comprehensive than, Mill's Method of Agreement and Difference which is based simply on causation.

It will then be seen that the process of ascertaining the व्याप्ति or generalization, as described in the न्याय system, is that of pure *Induction*. The generalization thus reached serves as a basis for a further deductive inference (अनुमान) which is an instrument of 'judgment' (अनुमिति). Before we arrive at this अनुमिति through the deductive inference (अनुमान, परामर्श), we have to undergo mainly three mental stages. The *first* stage involves the repeated observation of smoke in the kitchen, ascertainment of invariable concomitance or generalization through the knowledge of coexistence, non-observation of a contradiction and approach to a mountain. The *second* stage consists of the observation of smoke on the mountain and a doubt about the presence of fire on it. At the *third* stage there is the recollection of the generalization already ascertained, and the knowledge of smoke coexisting with fire on the mountain in relation to the generalization. This knowledge of smoke at the third stage is called 'consideration of a sign' (परामर्श or लिङ्गपरामर्श), from which arises the inference immediately leading to the 'judgment' (अनुमिति). [तर्कसंग्रह, 41].

Thus *Indian Logic* propounds the main principles of general methodology, which being actually applied to the other *शास्त्र*s lends a scientific aspect to them. Indian logicians, however, do not seem to mention 'the experiment' along with repeated observation. Though no definite reference to the Experimental Method can be found in the *न्यायवैशेषिक* system, it is highly probable that experiments were actually made for the purpose of ascertaining the properties of the ingredients of a compound in the medical and chemical sciences in India. Although Indian Logic does not deal with the Experimental Method, yet it may be remarked that the general methodology, propounded by it, is *thoroughly scientific and critical* even from the Western point of view. In spite of individual differences in their tenets, other Indian systems like the *व्याकरण*, the *मीमांसा*, the *वेदान्त* etc., have found this methodology of the *न्याय* worthy of general acceptance, and have practically applied it to the methodical exposition of their respective principles. This, doubtless, proves that the modern critical or scientific methods were not non-existent in India as the advocates of Western learning remark, and that the Hindus carried on their investigations into any subject thoroughly on a rational and scientific basis, though they never lost sight of the limitations of Reason in transcendental matters.

With respect to the critical and scientific outlook of the Hindu thinkers it may be added that all

systems of thought in ancient India, orthodox as well as heterodox, try to approach Truth or valid knowledge (प्रमा-यथार्थज्ञान) by resorting to the valid proofs or means of knowledge (प्रमाण), causal relation, repeated observation, inference etc. How, then, can they be said to be uncritical? The ancient Indian systems of thought have been critical and scientific enough in their attitude towards valid knowledge, though the experiments made by them might not have been thorough and minute owing to scanty apparatus, in which respect the modern science has undoubtedly made astounding progress. With reference to the unbiased attitude indispensable to a scientist it may be remarked that the modern scientists, who in season and out of season advocate this attitude, are themselves found to be biased while the ancient thinkers in putting forth their own point of view and refuting others, generally express the objections (पूर्वपक्ष) of others with the veracity of a historian or a modern scientist and give their rejoinders or conclusive view (सिद्धान्त) in a perfectly logical manner, as is exemplified by the शरीरसूत्रमाध्य of श्रीशङ्कराचार्य. To be unbiased is certainly not to abandon one's particular point of view, which would be worthy of standing the test of the valid principles of logic, and faith in the validity of one's own arguments and tenets is scientific enough. The only proviso is that this validity must be demonstrated by valid proofs (प्रमाण) and in respect of this scientific attitude the ancient systems of thought are certainly not inferior to the modern ones. It

must, however, be acknowledged that modern sciences have gone ahead of the ancient ones on account of their thorough experiments, minute apparatus, and several other means.

IV THE COMMON LITERARY FORMS SUITED TO METHODOLOGY.

In connection with the general methodology of Logic, as detailed above, it is necessary to take into account the three main literary forms, which the Indian systems of thought have adopted for the purpose of methodical exposition, and which have, therefore, contributed to the development of methodology. The three literary forms adopted by almost all systems in India are : (1) the *śāstrakāṇḍas* or the main sources of a system, (2) the *śāstrakāṇḍas* or learned disquisitions on the same, and (3) the *prasthānakāṇḍas* or graded manuals for beginners. The *śāstrakāṇḍas* include the *sūtras* or aphorisms, the *vārtikas* or works explaining the *sūtras* and supplying their deficiencies, and the *bhāṣyas* or original and detailed expositions of the *sūtras*. It is instructive to trace the development of those literary forms from the point of view of methodology.

The Vedic literature, which consists of the *śruti*, *smṛiti*, *śāstrakāṇḍas*, and *prasthānakāṇḍas* grew to an enormous extent owing to the repeated oral discussions

held in learned assemblies and in sacrificial sessions. For the proper understanding and easy memorization of the main topics in this vast literature and in the oral discussions on it, it became essential to sum up those topics, which, being collected according to their subject-matter, were classified into six वेदाङ्ग or supplementary treatises on the Vedas, viz., (1) शिक्षा (Phonetics), (2) छन्दस् (Prosody), (3) कल्प (Ritual), (4) निवृत्त (Etymology), (5) व्याकरण (Grammar), and (6) ज्योतिष (Astronomy). All these वेदाङ्ग, of which the शिक्षा, the निवृत्त and the व्याकरण are the branches of the linguistic science, have assumed the unique form of the सूत्र or aphorisms, which are short and pithy sentences in prose synthesizing the scattered matter on a subject in a systematic form, and which taken collectively develop into a particular system of thought. Although these aphorisms can be easily memorized, and although clarity (असन्दिग्धत्व) is held to be their distinguishing mark, yet on account of their ambiguity at many places they cannot be fully understood without oral or written explanations. In ancient times, when oral teaching was predominant, those सूत्र were first learnt by students, and the teachers then gave their detailed oral explanations, which in later times were turned into written commentaries or भाष्य. The chief characteristics of the सूत्र-style are the abundance of the forms of nouns and noun-equivalents, scarcity of verbal forms, purposeful use of particles and case forms like those of the

ablative or the instrumental, and long compounds, which all secured brevity of expression at the cost of clarity, and have immensely influenced Sanskrit Style in the later classical literature. In addition to the व्याकरणसूत्रs of पाणिनि all the six orthodox systems, namely, the साङ्ख्य, the योग, the न्याय, the वैशेषिक, the पूर्वमीमांसा and the उत्तरमीमांसा or वेदान्त and also the heterodox systems like those of the बौद्ध and the जैन have resorted to this convenient सूत्र-style for the purpose of bringing all their tenets in a condensed form.

The oral explanations of the सूत्रs were later on followed by detailed written explanations or भाष्यs, which besides explaining the सूत्रs expressed the independent views of a commentator, and which incorporated the above characteristics of the सूत्र-style. Again, the भाष्यs account for the logical arrangement and consistency (सद्गति) of the सूत्रs in topics (अधिकरण), sections (पाद), chapters (अध्याय), and the whole शास्त्र, and further deal generally with each अधिकरण, which contains one or more सूत्रs, after distinguishing clearly its five parts, viz. (1) Statement of a topic (विषय), (2) Doubt (संशय), (3) Objection (पूर्वपक्ष), (4) Conclusive answer (सिद्धान्त) and (5) Consistency of the topic with the preceding and succeeding ones (सद्गति). It should be particularly noted here that the general principles of methodology relating to the function and analysis of individual words (पद), the interpreta-

tion of syntactical unity (वाक्य), and the validity of proofs or means of knowledge (प्रमाण) as laid down respectively by the व्याकरण, the मीमांसा and the न्याय are employed in the माध्य at every step, in order to give a complete exposition of a particular शास्त्र. Moreover, there are two main types of माध्य, viz., (1) those written in the form of a dialogue or questions and answers, and (2) those in the form of a continuous lecture. The first type generally comprises the माध्य of पतञ्जलि on the व्याकरण, that of शबर on the मीमांसा and that of वात्स्यायन on the न्याय, and all of them are, as it were, written reproductions of actual oral discussions, while the second type in the form of a lecture is represented prominently by शङ्कराचार्य's वेदादिसूत्रमाध्य, which shows a further development of Sanskrit Style.

The माध्य, which along with the सूत्र and वार्तिक are called 'भाकरमत्र', are generally followed by 'वादग्रन्थ' or learned disquisitions, which prominently employ the न्याय-terminology and indulge in the minute analysis and hair-splitting distinctions of concepts in order to fortify the tenets of their respective systems. The examples of such works are the परिभाषेन्दुशेखर, the शब्देन्दुशेखर, etc., in the व्याकरण, the शास्त्रदीपिका, the न्यायरत्न, etc., in the मीमांसा, the तत्त्वचिन्तामणि, the गदाधरी, etc., in the न्याय, and the अद्वैतलिङ्गि, the खण्डनखण्डखाद्य, etc., in the वेदान्त. The वादग्रन्थ are generally followed by प्रकरणग्रन्थ or manuals which, without making any show of originality and

erudition, merely systematize in brief the tenets of a school in a graded manner, with the view of making them suit the undeveloped understanding of novices. The instances of such works are the सिद्धान्तकौमुदी, the lesser कौमुदीs, etc., in the व्याकरण; the आपदेशी, the अर्थसङ्ग्रह, etc., in the मीमांसा; the सिद्धान्त-मुचापलि, the तर्कसङ्ग्रह, etc., in the न्याय; and the पद्धतशी, the वेदान्तसार, etc., in the वेदान्त. Numerous commentaries on all these types of works, nay, further commentaries on commentaries have come into existence, the ceaseless activity of commentators resulting generally in the simplification or clarification of the original work, or sometimes in making the explanation more difficult than the original! Every system of thought thus seems to have undergone those three broad stages of development, not of course according to the chronological sequence, but according to the sequence of the development of thought. From another point of view also this evolution of an Indian system may be marked through three stages. Thus the composition of the सूत्रs may be called the *first stage of Condensation*; the भाष्यs and याज्ञवल्क्यs indicate the *second stage of Expansion*; and the प्रकरणव्यासs belong to the *third stage of Organization*. All this methodical activity was possible only because the exponents of every system placed a *distinct aim* before themselves, possessed a *comprehensive knowledge of the parts and the whole* of a subject, resorted to the *analysis* of their subject into *main divisions and sub-divisions*, and made a *logical arrangement* of their

analysis of Vedic Collections (संहिता) into individual words (पद), and brought into being the पदपाठ, which is ascribed to शाक्य. This analysis comprises rules for the separation and formation of the सधिस of nouns, verbs prepositions and indeclinables in the Vedic verses, and anticipates the process of 'पदच्छेद' (separation of words) adopted in the later Sanskrit teaching. Again, the minute analysis of sounds and the phonetic theory of Indians compare favourably with the modern Phonetics in the West. Along with the शिक्षा school the attempts of the नैरुक्त (Etymologists) to analyse Vedic words in the निघण्टु (lists of words) into their crude form (प्रकृति) and affix (प्रत्यय) and to derive nouns from their root-stems can be seen in the निरुक्त of यास्क, who accepted the theory of शाकटायन, viz., 'All nouns can be derived from roots,'† and gave the etymological explanation of Vedic words after classifying all words in language into four kinds viz., nouns verbs prepositions and indeclinables § and distinguishing the current Sanskrit (भाषा) from the Vedic Sanskrit (छन्दस्).

पाणिनि availed himself of all these attempts of his predecessors and wrote his अष्टाध्यायी, treating in full of the current speech (भाषा) as well as the Vedic language (छन्दस्). It is worthy of note what

† तत्र नामा याख्यातजानीति शाकटायनो नैरुक्तसमयश्च । (निरुक्त, १-१२-२) § तद्यान्येतानि चत्वारि पदजातानि नामाख्याते चोपसर्गनिपाताश्च तानीमानि भवन्ति । (निरुक्त, १-१-८)

Max Muller says about पाणिनि: "The Grammatical system elaborated by native Grammarians, is in itself most perfect, and those who have tested पाणिनि's work will readily admit, that there is no Grammar in any language, that could vie with the wonderful mechanism of his eight books of Grammatical rules." पाणिनि has divided about four thousand सूत्रs of his अष्टाध्यायी into eight chapters (अध्याय) of four sections (पाद) each. Although it is not possible to give in short a scheme of those सूत्रs, yet it may be said in general that पाणिनि has devoted his attention to the analysis of words (पदस्कार) into their stems (प्रकृति) and affixes (प्रत्यय), by dividing the two chief parts of a sentence into nouns along with nominal derivatives and verbs along with verbal derivatives, and by alternately dealing with those two parts. In this alternate treatment also he begins with a section on verbs and treats of सन्धिs generally in chapters VI and VIII. There is, however, no topical arrangement of the सूत्रs in the अष्टाध्यायी, and the subject-matter which occurs in the form of incidental digressions or is distantly related to a topic in hand has been inserted in many अध्यायs for the sole purpose of securing brevity of expression. For, the joy experienced in the saving of even half a syllable in the wording of a सूत्र is likened by the grammarians to the joy caused by the birth of a son.५

५ अर्धमात्राश्रयेन पुत्रोत्पन्नं मन्दन्ते वैशाकरजाः । परि. शेषर, परि. ११३

It should not, however, be supposed that there is no arrangement or method of any kind in the अष्टाध्यायी. It may be broadly remarked that पाणिनि arranged the sequence of his सूत्रs into अध्यायs, and पादs after constantly keeping in view the law of interpretation (परिभाषा) "पूर्वपरनित्यान्तरङ्गापवादानामुत्तरोत्तर बलीयः" (परिभाषेन्दुशेखर, परि० ३८), which is an amplification of the सूत्र 'विप्रतिषेधे पर कार्यम्' (सि कौमुदी, १७५). All this means that if two सूत्रs of equal force come into conflict with each other, the सूत्र subsequent (पर) in order supersedes the former (पूर्व), a persistent (नित्य) सूत्र supersedes a subsequent (पर) सूत्र, an internal (अन्तरङ्ग) सूत्र supersedes a persistent सूत्र, and a special (अपवाद) सूत्र supersedes an internal सूत्र. In other words नित्य, अन्तरङ्ग and अपवाद rules supersede a पर rule, अन्तरङ्ग and अपवाद rules supersede a नित्य rule, and an अपवाद rule supersedes even an अन्तरङ्ग rule. In short, each succeeding rule mentioned above possesses greater force than each preceding one in its due order. Thus पाणिनि arranges his सूत्रs into अध्यायs and पादs after fully considering where each or the above kinds of सूत्रs is to be placed. But in the case of special grammatical functions, which do not come within the purview of or are opposed to, the above परिभाषा, he adopts a different plan. He makes two main divisions of the whole of the अष्टाध्यायी, which consists of thirty-two sections (पादs). The first division of seven chapters and one section or twenty-nine sections is called 'सपाद

सप्तम्यायी', and the second one of three sections is called 'त्रिपादी', which contains special grammatical functions. The सूत्र at the beginning of the त्रिपादी is 'पूर्वत्रासिद्धम्' (अथ. ८।२।१; सि. बौ., १२), which means 'that what follows this सूत्र up to the end is invalid or non-existent with respect to what precedes it. In other words, with respect to the application of the सूत्र in the सप्तम्यायी the सूत्र in the त्रिपादी are to be considered as invalid or non-existent, and even in the त्रिपादी a latter सूत्र is to be considered as non-existent with respect to all former सूत्र.' This amounts to saying that even though the सूत्र in the त्रिपादी are subsequent (पर) to सप्तम्यायी, they do not annul the previous (पूर्व) grammatical functions contained in the सप्तम्यायी. Thus the injunction laid down by the सूत्र 'पूर्वत्रासिद्धम्' is quite contrary to the injunction laid down in the above परिभाषा 'पूर्वपरनिष्पन्नान्तराप्रवादानामुत्तरेत्तरं प्रतीयः'. This is the broad outline according to which पाणिनि has arranged his सूत्र in the अष्टम्यायी.

Of the several devices used by पाणिनि in order to secure brevity of expression his invention of प्रत्याहार (abbreviations) and अनुसन्ध or ह्रस्व (indicatory letters) helping the formation of the प्रत्याहार is one. He, therefore, with extraordinary originality and skill arranged vowels and consonants in the

fourteen मादेशरसूत्रs or प्रत्याहारसूत्रs at the beginning of the अष्टाध्यायी in such a scientific order that the प्रत्याहारs formed from them should serve some grammatical function in an abbreviated form. It is due to this idea of the प्रत्याहारs that he coins new technical terms like 'अच्' and 'इत्' for vowels and consonants respectively. The अनुबन्धs or इत्स (indicatory letters) are useful in many other ways. For instance, they are applied to roots, affixes, etc., to denote their conjugation or पद and the injunction or prohibition regarding गुण, वृद्धि, सम्प्रसारण, etc., in the formation of nouns (मुबन्त), verbs (वितन्त), primary derivatives (वृदन्त) and secondary derivatives (तद्वितान्त) depends wholly on them.

Taking into account the nature of the अष्टाध्यायी and the scheme working in the mind of पाणिनि later grammarians have methodically classified all his सूत्रs into six varieties, which are indicated in the following verse—

सङ्गा च परिभाषा च विधिर्नियम एव च ।

अतिदेशोऽधिकारश्च षड्विधः सूत्रलक्षणम् ॥

The six varieties of पाणिनि's सूत्रs are—(1) सङ्गा or definitions (2) परिभाषा or rules of interpretation (3) विधि or injunctions (general rules) (4) नियम or restrictive rules (5) अतिदेश or rules indicating extended application by analogy, and (6) अधिकार or governing rules. If nomenclature and classification are the chief features of methodology, it may

be stated that the grammarians too have followed it here.

(1) Out of the above six classes of rules the सहासूत्रs define the technical terms† like वृद्धि, गुण, लोप, उपसर्ग, गति, निपात, टि, घु, etc., and briefly express their comprehensive sense, which ought to be always remembered in the study of grammar. Here the logical method of उद्देश्य, लक्षण and परीक्षा seems to have been unwittingly followed by पाणिनि, who had his own logic and scientific outlook, though the न्यायसूत्रs of गौतम had yet to come into existence. The सहासूत्रs are helpful in understanding the meanings of technical words contained in the general rules or विधिसूत्रs, and are included in the first chapter of the अष्टाध्यायी.

(2) Secondly, the परिभाषासूत्रs are the general laws which are instrumental in the proper interpretation of the विधिसूत्रs and in the establishment of a consistent relation among them. A परिभाषा (परितो भाष्यते इति) comprehensively settles the meaning not only of one सूत्र but also of a group of सूत्रs that possess the common characteristics mentioned in it. For instance, the परिभाषासूत्र 'तस्मिन्निटि निदिष्टे पूर्वस्य' (सि. वी. ४०), which lays down a general law regarding the interpretation of a सूत्र with a word in the locative case, is applicable to the विधिसूत्र 'इको दगचि' (सि. वी. ४७) containing the word

† See the सहासूत्रs of the सिद्धान्तशेखरी.

‘अच्’ in the locative as well as to all the सूत्रs that contain words in the locative. Thus the परिभाषाs like ‘तस्मादित्युत्तरस्य’ (सि. कौ. ४१), ‘पठ्य स्थानेयोगा’ (सि. कौ. ३८), etc., which are actually given by पाणिनि in the form of सूत्रs help us to settle the meanings of many सूत्रs with the respective characteristics mentioned in them, and form syntactical unity (एक-वाक्यता) with the विधिसूत्रs. Some of those परिभाषाs have been handed down to us in the form of सूत्रs by the predecessors of पाणिनि, and some are found as पाणिनि’s सूत्रs in the first chapter of the अष्टाध्यायी.

The later grammarian, जाम्बेश, collected in his परिभाषेन्दुशेखर 133 परिभाषाs, which had not been stated in the अष्टाध्यायी, and giving them a systematic form he classified them into three kinds, viz, वाचनिकी, शापकसिद्ध and न्यायसिद्ध. (i) वाचनिकी परिभाषाs are those that can be derived either from the sense of पाणिनि’s सूत्रs or are found stated in the महाभाष्य of पतञ्जलि as the सूत्रs of older grammarians. (ii) शापकसिद्ध परिभाषाs are those that are suggested by the wording of the सूत्रs of पाणिनि, who seems to have known them to be in existence. (iii) Now न्यायसिद्ध परिभाषाs are sub-divided into (a) लौकिकन्यायसिद्ध, which are derived from the ordinary experience of people, and (b) शास्त्रीयन्यायसिद्ध, which are established by logical induction or by the scientific maxims (न्याय) of the मीमांसा. It must be noted that though the मीमांसासूत्रs of जैमिनि cannot be definitely said to have existed at the time of

पणिनि, yet an oral tradition of the sacrificial cult and the rules for its interpretation did exist. पणिनि might have, therefore, availed himself of that lore in formulating his परिभाषा, which in later times increased in number and received a methodical form under the direct influence of the मीमांसाशास्त्र.

(3) Thirdly, a निधिस्मृत्य or a general rule lays down some new injunction which is not previously known by any other means. A निधिस्मृत्य is principal with reference to the other types of स्मृत्य, which are its accessories. For instance, 'इदो यजत्रि' (सि. बौ. ४७), 'एचोऽन्नायावः' (सि. बौ. ६१), 'इत्यनघारो नुद्' (सि. बौ. २०८) are निधिस्मृत्य. निषेधस्मृत्य or prohibitive rules may be included under the निधिस्मृत्य, as they negatively enjoin something.

(4) Fourthly, a निदमस्मृत्य is one which restricts the sense of a निधिस्मृत्य or a general rule. For instance, 'राम्भ्य' (सि. बौ. २८०) is a निदमस्मृत्य which restricts the sense of the general rule 'संयोगान्तरा श्रोतः' (सि. बौ. ५४).

(5) Fifthly, an अतिदेशस्मृत्य is that which indicates that the character of one thing is to be transferred to another by analogy. For instance, the rule for treating a substitute or आदेश like its former occupant or स्थानी (स्थानिदशदेशः etc., सि. बौ. ४९) is a rule for transference. This classification of स्मृत्य into निधि, निदम and अतिदेश again seems to have been made under the direct influence of the methodology of the मीमांसा, which has supplied the व्याकरण with the above three terms.

(6) Lastly, an अधिकारसूत्र (a leading or governing rule) is one which stands at the beginning of a new topic and which, therefore, broadly corresponds to an अधिकरण (a topic) of other Indian systems, inasmuch as it exerts its influence over a number of सूत्रs that follow it, up to the end of a particular topic. Such अधिकारसूत्रs as ' पूर्वत्रासिद्धम् ' (सि. कौ. १२), ' प्राग्भाष्यमिषाजः ' (सि. कौ. १९), ' कारके ' (सि. कौ. ५३४), ' अनभिहिते ' (सि. कौ. ५३६), etc., have enabled पाणिनि to avoid unnecessary repetition of words and maintain brevity of expression. In this respect he has employed two devices, viz., अनुवृत्ति and अपवर्ग, which are, of course, to be used according to certain rules. अनुवृत्ति is the process of inserting the necessary words of the अधिकारसूत्र in the following सूत्रs so as to complete their meaning; while अपवर्ग is the anticipation of a word of a later सूत्र in a former सूत्र. When the words of a former सूत्र are inserted in a later सूत्र which comes after the intervention of some other सूत्रs, the process of inserting words is called ' मण्डूकप्लुति ' (Skipping or the leap of a frog).

It should not be supposed that पाणिनि's grammatical system is simply a product of his resourceful imagination, divorced from reality. For, he mainly deals with the ' भाषा ' (भाष्यतेऽसौ) or spoken Sanskrit as distinguished from the Vedic Sanskrit, and makes repeated references to the linguistic variations of the Easterners and Northerners. He had, therefore,

the opportunity of resorting to the *direct observation* of the Sanskrit speech as used by people in its synthetic form, and of scientifically framing his सूत्रs or generalizations by the *Method of Induction* after the comparison and contrast of particular linguistic facts. His generalizations on the peculiarities of the Vedic Sanskrit are based on the mass of the Vedic literature available to him at that time, and are also reached mainly by the 'inductive method', though it is possible to say that he was acquainted with the generalizations or rules formulated by the former grammarians. The *analytical method* of separating the stem and affix of a word and deriving it from a root is prominently observable in पाणिनि, who must have availed himself of यास्य's *etymological method*. Thus, though he concentrates his attention on the verb as the ultimate element, the Nominal Style of his सूत्रs, which can be characterized as the omission of verbs and the significant use of case-relations is in marked contrast with what he teaches.

In पाणिनि's system कात्यायन is the next important grammarian, who in his वार्तिकs has added to what पाणिनि had laid down, and has made up his deficiencies, according to the definition of the term 'वार्तिक'*. After him पतञ्जलि is the third original grammarian, who substantially contributed to the system of पाणिनि by explaining, enlarging upon, and defending the सूत्रs of the व्याख्यादी against सायणम्.

* उक्तानुषङ्गचिन्ता वार्तिकम् ।

in his महाभाष्य. It can be definitely said that the systems of न्याय, वैशेषिक and मीमांसा had already been established when पतञ्जलि wrote his भाष्य and that he lent a scientific character to the grammatical system by adopting the methodology of those three systems

In the first place, in order to settle and classify the fundamental concepts of grammar पतञ्जलि seems to have accepted almost all the categories of the वैशेषिक with the addition of शक्ति (power, efficiency) which lies latent in the eternal relation between a word and its meaning † At the beginning of his भाष्य, while discussing what a word means, he actually mentions the categories, viz, द्रव्य (Substance), गुण (Quality), क्रिया (Action), and सामान्य (Generality), and while telling how words should be taught, he mentions सामान्य (Generality) and विशेष (Particularity) § though they do not strictly convey the sense of the वैशेषिक समवाय (Inherence) seems to have been tacitly acknowledged in the intimate relation between वाचक (word) and वाच्य (meaning), जाति (Genus) and व्यक्ति (Individual), गुण or विशेषण (quality) and गुणिन् or विशेष्य (the qualified), अवयव (part) and अवयविन् (the whole), etc The other grammatical concepts common to the other systems are सामानाधिकरण्य (the state of having a common substratum) and कार्यकारणसम्बन्ध (causal relation) सामा

† सिद्धे शब्दार्थसम्बन्धे । पा. म. भाष्य, आ. १.

§ किञ्चित्सामान्यविशेषवत्तुल्यं प्रवर्त्यम् । पा. म. भाष्य, आ. १.

नाधिकरण्य is denoted by words in the same case (विभक्ति) and by the instances of the कर्मधारय compound. द्रव्य, गुण and क्रिया are denoted by nouns, adjectives, and verbs respectively, yet in deciding what a word is, पतञ्जलि says that a word is not merely Substance, or Quality, or Action, or Configuration-Genus (आहृति, जाति) A word like 'गौ', however, is that which, when uttered, gives us the idea of an individual with all these attributes, or a word is the sound which suggests the idea of a thing in our daily affairs * This definition of the word implies, of course, the theory of the indivisible स्वर (word-essence), which is postulated by the grammarians, and which is said to be manifested by the sound or word The question whether the meaning of a word is the genus (जाति, आहृति) or an individual (व्यक्ति, द्रव्य) has been solved by पतञ्जलि by saying, on the authority of पाणिनि, that it is both the genus and the individual ‡ It is for this reason that words are held by the grammarians to denote जाति, गुण, क्रिया and द्रव्य (व्यक्ति or स्वर) Like the मीमांसक the grammarians too postulate an additional category 'शक्ति' (energy or efficiency), the manifestations of which are held by them to be Space

* येनोच्चारितेन सास्त्रालाङ्गूलकुटुदसुरदिपाग्निना सम्प्रत्ययो भवति स शब्दः । अथवा प्रतीतपदार्थको लोकः स्यति शब्द इत्युच्यते । पा. म. भाष्य, आ. १.

‡ हि पुनराहृतिः पदार्थं अहोरेखिन् द्रव्यम् । तन्मयमित्याह । अथ शब्दे । उभयथा ह्युच्चार्येणैव स्याति पठितानि । पा. म. भाष्य, आ. १.

(दिक्, देश), Time (काल), Action (क्रिया) and Instrument (साधन). The relation of space, for instance, is denoted by the ablative and locative cases, that of time by different tenses, and that of instrument (साधन) by the instrumental case. The concept of 'relation' (सम्बन्ध), which is of many kinds as indicated above, is of much importance in the grammatical science and is generally denoted by the genitive case. Action (क्रिया), which is denoted by verbal roots, is also a very important grammatical concept, and it gives rise to the कारक—relations of the agent (कर्ता), the object (कर्म), the instrument (साधन, करण), etc., in a sentence. The idea of 'करण', which is the instrumental cause according to the grammarians, is in close conformity with the definition of 'करण' given by the नैयायिकs, as 'a peculiar and operative cause' (व्यापारवत्साधारण कारणम्). The 'करण' or instrumental cause is distinguished by the नैयायिकs from 'हेतु', which is according to them a cause in general or the material cause. Thus the theory of causation which is a distinct feature of the न्याय methodology, finds its due place even in the grammatical system.

It is now an established fact that even in the time of पतञ्जलि Sanskrit was a spoken language among the cultured classes (शिष्ट). He could, therefore, expound and verify the generalizations or सूत्रs of पाणिनि and वार्तिकs of कृत्यायन in the light of repeated observation of actual linguistic facts, in other words, he could apply both the inductive and

deductive methods of Logic to his exposition of the grammatical science. In this respect it is interesting to see how he describes his own method of approach to grammar. In the beginning of his *maṃy* he quotes the example 'पञ्च पञ्चनखा मर्याः', often used by the *मीमांसक*s in order to explain the rule of exclusion (*परिहृत्वा*),* and comes to the conclusion that it is better for the sake of conciseness to deal with correct words to the exclusion of incorrect ones. He further says that it is not necessary also to undergo the lengthy process of quoting every correct word in language for its grammatical treatment. For, it is possible to teach a vast multitude of words, with the economy of time and labour, by means of *general* and *special* rules, which may be termed 'उत्सर्ग' and 'अववाद' respectively. First a generalization or उत्सर्ग, which is widely applicable to many particular cases may be stated, and then the special rule or exception (अववाद) to that generalization may be mentioned. † Again he quotes a *वाचनिकी परिभाषा* ‡ and says that if a doubt arises as to the exact meaning of a grammatical generalization, it should be dispelled by the

० मर्यानिपमेनामश्यप्रतिषेधो गम्यते । 'पञ्च पञ्चनखा मर्याः' इत्युक्ते गम्यत एतद्-अतोऽन्वेऽमर्या इति । वा. म. मा. प्य, आ. १

‡ किं पुनरसं ज्ञापः ? एतु वाच्योपदेशः । ... विद्विन्नामान्य-विशेषवत्त्वमं प्रपत्तम् । येनात्वेन यनेन महतो महतः चन्द्रीयान्प्रति-पदेरन् । ... वक्षिदुःसर्गः कर्तव्यः, वक्षिदववादः । सामान्येनोसर्गः कर्तव्यः । तस्य विशेषेणाववादः । (वा. म. मा. आ. १). § व्याख्यानतो विशेष-प्रतिपत्तिं दि सन्देहादल्लभनम् । (परि. मा. शेषर, १).

authoritative interpretation of that generalization supplied by the grammarians, and that the grammatical science should not be supposed to be meaningless on account of that doubt. Though the eternal relation between a word and its meaning is understood from the actual use of language made by people, and though people use words in language without forming them and without consulting a grammarian for the knowledge of their correct use, yet grammar sets down rules or generalizations for their correct use, which conduces to the religious[†]ment † पतञ्जलि further tells what is meant by 'Interpretation or Explanation' and adds that Explanation does not merely mean the separation of words in a सूत्र as 'वृद्धि-आत्-ऐच्', but it includes collectively the citation of examples and counter-examples, and addition of words required for completing the meaning. All this has to be done in the case of a beginner.* This scientific method of explaining the सूत्रs or of starting from a generalization to an example is followed by पतञ्जलि everywhere in his भाष्य. In addition to this † is instructive to quote in this context a concrete

† लोकेऽर्थमर्थमुपादाय शब्दान्प्रयुज्जते, नैषा निर्वृत्तौ यन कुर्वन्ति । न तद्वच्छब्दान्प्रयुयुक्षमाणो वैयाकरणकुल गत्वाह कुरु शब्दान् प्रयोक्ष्य इति ।
लोक्तोऽर्थप्रयुक्ते शब्दप्रयोगे शास्त्रेण धर्मनियम क्रियते । (पा म भा आ १)

* न केवलानि चर्चापदानि व्याख्यानम्-‘वृद्धि आत् ऐच्’ इति ।
किं तर्हि ? उदाहरण प्रत्युदाहरण वाक्याध्याहार इत्येतत्समुदित व्याख्यानं भवति । अविज्ञानत एतदेव भवति ।
पा. म भा आ. १.

illustration of his *etymological and dialectic method of explaining a Vedic verse*. It is as follows—

“सक्तुमिव तितवन्ता पुनन्तो यत्र धीरा मनसा वाचमव्रत ।

अत्रा सत्यायः सख्यानि जानते भद्रैषां लक्ष्मीर्निहिताधि वाचि ॥

सक्तुः—सक्तवद्गुणो भवति, वसतेर्वा विपरीतादिकसितो भवति ।
तितव परित्यज्य भवति—ततश्च द्वा तुल्यवद्वा । धीरा ध्यानवन्तः । मनसा प्रश-
नेन । वाचमव्रत वाचमकुपत । अत्रा सत्यायः सख्यानि जानते । अत्र
सत्यायः सन्तः सख्यानि जानते । सायुज्यानि जानते । क ? य एष दुर्गो
मार्गः, एकगम्यो वाचिपयः । के पुनस्ते ? वैयाकरणाः । कुत एतत् ?
‘भद्रैषां लक्ष्मीर्निहिताधि वाचि’ । एषां वाचि भद्रा लक्ष्मीर्निहिता भवति ।
लक्ष्मीर्लक्षणाद्भासनात्परिवृद्धा भवति ॥ ” —या. म. ना. भा. १

Particularly, this Dialectic Method of explanation has been followed by पतञ्जलि throughout the whole of his महामाष्य, and it has assumed, in the later commentary literature, the definite form of ‘सङ्ख्यान्य’, which will be dealt with in detail later on.

It will be clear from what has been said above that पतञ्जलि is in favour of the *deductive method of teaching grammar*, inasmuch as he finds that the process of starting from a generalization to an example is the most economical way of dealing with that subject. Yet he recognizes the truth that people learn language by actual usage, and that grammar simply helps them to correct and organize their speech. Of course, he is quite conscious of the fact that the generalizations or rules of grammar are based on the language already in use, and that those generalizations are arrived at *inductively* by grammarians from the particular examples

the sounds 'पच्' and 'अति' are heard, and the meanings invariably associated with them are understood by us. In other words, 'the action of cooking' is associated with the stem 'पच्' and 'the agency and oneness' (कर्तृत्वमेकत्व च) are associated with the affix 'अति'. If again the word 'पठति' (He reads) is uttered, the sound 'पच्' vanishes (हीयते), the sound 'पठ्' is added (उपजायते), and the sound 'अति' remains common (अन्वयी). In association with this, the meaning 'action of cooking' of the stem 'पच्' vanishes, the meaning 'action of reading' of the stem 'पठ्' is added, and the meaning 'agency and oneness' of the affix 'अति' remains common. It can, therefore, be decided that the meaning of a particular word (e.g. पच्) is that which disappears with the disappearance of its sound, that the meaning of a word (e.g. पठ्) is that which is added with the addition of its sound, and that the meaning of that which is common (e.g. अति) is that, the sound of which is common.

Thus the repeated observation of the presence and absence of a sound in its invariable association with the presence and absence of an idea (action, individual or thing) leads us to analyse a word into प्रकृति and प्रत्यय, to find out their agreement and difference (अन्वयव्यतिरिक्त), and to determine their respective meanings. The same analytical process (पदसंसार) of the observation of agreement and difference can be adopted in the case of all the

possible forms of a collection of similar words. For instance all the case-forms (बाल, बालम्, बालेन, बालाय, बालात्, etc) of the same प्रातिपदिक (e.g. बाल) or all the verbal forms (e.g. पठति, पठत, पठन्ति etc) of the same root (e.g. पठ्) in a particular tense or mood can be collected, so as to distinguish their similar elements (प्रकृति) like 'बाल' and 'पठ्' from dissimilar elements like the प्रत्यय. Really speaking, the meaning of a word can be better understood when both the प्रकृति and प्रत्यय are combined in their synthetic or natural form in language, yet the *analytical method* of grammar helps us to enter into the heart of the individual meaning of a word, and to use it correctly.

Of course, this analytical method of agreement and difference is so far followed with the assumption that each sound or word represents only one idea. But how can this method be applied to synonyms like 'इन्द्र, शक्र, पुरुहूत, पुरन्दर.' etc, and to homonyms like 'अज्ञा, शापा, माया' etc? पतञ्जलि answers that here too the meanings are determined by the same method. For, it is found by the repeated observation of the presence and absence of sounds or words that the synonyms of a particular word as well as the different meanings denoted by a homonym are limited in number, and that a limited number of sounds is invariably associated with a limited number of meanings. It is, therefore, possible to apply the method of 'अन्वयसिद्धिरेक' in such cases and also to determine the distinct meanings of प्रकृति and प्रत्यय.

This *scientific method* of the repeated observation of अवयव and व्यतिरेक in the grammatical forms of words as described in detail by पतञ्जलि is the *inductive method*. This is the grammarian's own approach to particular linguistic facts so as to arrive at the grammatical generalizations or rules. The same concrete process should be adopted in teaching grammar to young pupils. In other words, the pupils are to be placed first in the position of investigators into the similarity or difference of the particular forms of words, and then led through their repeated observation to arrive at a generalization as the last step. This method is, of course, to be adopted up to a certain stage of the understanding of pupils, when the concrete approach to grammar is calculated to prove more beneficial to them. Moreover, it should be noted that the field of the observation of linguistic facts in the case of pupils is far more limited than that in the case of a grammarian who has to traverse a vast area. The inductive method can, therefore, be followed in the case of pupils in a far more economical way, though this procedure would not be thoroughly scientific, as the generalization would be reached after the observation of a few linguistic facts. Another linguistic principle to be noted in the माध्यम of पतञ्जलि is that there is the intimate relation or invariable association between a sound (word) and its meaning. This psychological fact observed by him shows how a direct bond between a word and an idea is formed in our minds, and it gives a

hint of the Direct Method of teaching sounds or words in association with concrete objects. In short, पतञ्जलि has presented a scientific aspect to the analysis of words (पदस्कार) in grammar, by adopting the principles of general methodology propounded by Logic.

After पतञ्जलि's महामाष्य the two important grammatical works worthy of being taken into account are the वाक्यपदीय of मरुहरी and the काशिकावृत्ति of the joint authors जयादित्य and वामन who were Buddhists. The वाक्यपदीय principally deals with the philosophical aspect of grammar and expounds in detail the theory of स्तोत्र (word-essence). The grammarians, who are स्तोत्रादिन्स and hence वाक्यवादिन्स, say that the स्तोत्र is an indivisible whole containing all meanings, that it is manifested by the sounds of words, and that the 'वाक्यस्तोत्र' is the principal one. They, therefore, add that a sentence is the unit of language, and that the analytical method of separating the मृत्ति and प्रत्यय of a word (पद) is an imaginary and artificial process adopted solely for the purpose of facilitating the understanding of beginners. *

Now the काशिकावृत्ति is, perhaps, the best commentary on the अष्टाध्यायी,* and it lucidly explains every सूत्र with many examples, chiefly following the order of सूत्रs adopted by पाणिनि. It appears that the

* उवाचाः शिष्यमानानां बालानामुपलब्ध्याः ।

अस्यैव यत्नानि विधत्वा ततः सर्वं समीक्षते ॥—वाक्यपदीयम्, २।२४०

study of the Paninian system was popular with the the Buddhists, of whom the authors of the *काशिका* and *जिनेन्द्रबुद्धि* § have contributed much to the system of पाणिनि. It is interesting and instructive to know what I-tsing, the Chinese pilgrim of the 7th century (671-695 A. D.), says about the ancient grammarians in पाणिनि's system, the ancient methods of studying it and the period required for finishing the study of each work. With reference to the prominent position held by Grammar in the curriculum of the 7th century A. D., I-tsing says, "I trust that now a thorough study of Sanskrit grammar may clear up many difficulties we encounter whilst engaged in translation." He then refers to the *अष्टाध्यायी* of पाणिनि and further says, "Children begin to learn the *सूत्र* when they are eight years old and can repeat it in eight months' time." Then incidentally mentioning 'The Book on धातु' (*धातुपाठ*) he tells that the pupils studied afterwards 'The Book on the Three Khilas.' It is said to contain three parts, viz., *अष्टधातु*, *मण्ड* or *मुण्ड* (*माण्डूकी शिक्षा* !) and *उणादि*. The *अष्टधातु* is said to deal with *सुबन्त* and *तिङन्त* or the declension of nouns and conjugation of verbs,† The *मण्ड* or *मुण्ड* (?) treated of "the formation of words by means of combining a root

§ He is also called 'श्रीबोधिसत्त्वदेशीयाचार्य', and is the author of the *न्यास*, a detailed commentary on the *काशिका*.

† Was this *अष्टधातु* like our 'शब्दरूपावलि' and 'धातुरूपावलि' containing ready-made forms of words?

and a suffix or suffixes"; and the उणादि contained "a class of primary suffixes beginning with उ." After this he says, "Boys begin to learn the book on the three Khilas (or 'three pieces of waste land') when they are *ten years old*, and understand them thoroughly after *three years'* diligent study." Regarding the exact nature of the three सिद्धs nothing more than this can be said, since except the उणादि they do not seem to exist to-day. The work studied afterwards by ancient pupils is the वृत्ति which is styled 'The Vritti-sutra' by him and about which he says, "Boys of *fifteen* begin to study this commentary, and understand it after *five years*. If men of China go to India for study, they have first of all to learn this (grammatical) work, then other subjects; if not, their labour will be thrown away. All these books should be learnt by heart. But this, as a rule, applies only to men of high talent, while for those of medium, or little ability a different measure (method) must be taken according to their wishes. They should study hard day and night, without letting a moment pass for idle repose. ... After having studied this commentary, students begin to learn composition in prose and verse, and devote themselves to logic (हेतुविद्या) and metaphysic (अभिधर्मशेष्ट). In learning the न्यायद्वारताकशास्त्र they rightly draw inferences (अनुमान), and by studying the वातकमाल* their powers of

* Here he refers to the Sanskrit text of आद्येश्वर's वातकमाल which is written in a beautiful Sanskrit style.

comprehension increase. Thus instructed by their teachers and instructing others they pass two or three years, generally in the Nalanda monastery' † I tsing then alludes to पतञ्जलि's महाभाष्य, which is called 'चूणि' by him, and which was studied at the last stage of the grammatical course. About it he remarks, "Advanced scholars learn this in three years." He then gives detailed information about the personality and works of मर्तृहरि.

The conclusions to be deduced from the above extracts are that in order to attain a thorough mastery of Sanskrit the study of grammar was considered to be the most important means and if the whole period mentioned for finishing the full course in it up to the study of पतञ्जलि's महाभाष्य be taken into consideration it comprises about twelve years testifying to the adage 'द्वादशभिर्वर्षैर्व्याकरणं श्रूयंत' (पञ्चतन्त्र). Another note worthy fact is that even though the grammar of पाणिनि has been held to be a वेदाङ्ग, it was found to be an indispensable subject of study by the non-Vedic Buddhists also and this fact proves the non-sectarian character of its major portion which is devoted to the Classical Sanskrit. The third thing to be noted is that the study of grammar was first begun and continued at least for nine years up to the complete study of the काशिका, after which the attention of students was drawn to the reading of literature like the

† A Record of the Buddhist Religion by I tsing translated by J. Takakusu

जातकमाला, to composition in prose and verse, and to the study of other शास्त्रs like logic and metaphysics. It is not definitely known what sort of literature (prose and poetry) other than the जातकमाला was read by students. It is highly probable that the बुद्धचरित of अश्वघोष and some other literary works were read along with the जातकमाला. Yet the study of grammar for nine continuous years without anything of literature was, doubtless, unduly long and tedious. It may be said here that Sanskrit was perhaps used in speech and writing by cultured people at that time, that it was a far more living language to the people of that period than it is at present, and that being in closer touch with it the ancient students could perseveringly pursue their grammatical studies in the light of concrete examples of the living language. Granting all these suppositions it ought to be said that the incessant pursuit of grammar for so long a period might certainly have been irksome to students. To add to this tedium everything had to be learnt by heart. Although learning by heart has its own merits which I-tsing has acknowledged elsewhere,* It may be suggested in agreement with him that there is some room for improvement in such a method, and that distinction between intelligent and ordinary students should be observed in this respect. I-tsing, perhaps, means that learning by heart should be limited

* I-tsing's passage about the importance of memorization has been quoted by us in the chapter on 'Syllabus in Sanskrit,' (Section II).

only to important things like the पाणिनीयसूत्रs, and that the period of studying grammar should be shortened so as to allow more time for the reading of literature.

It must be remembered that the काशिकावृत्ति is written strictly in the order in which पाणिनि has written his अष्टाध्यायी, which is wanting in a proper topical arrangement. The result of this was that unless the whole of the काशिका was studied for five years it was not possible for ancient students to know the grammatical formation of words. Had the अष्टाध्यायी been taught according to some topical arrangement, its study might have been simplified and prosecuted in a less number of years. It was necessary to adopt that arrangement of grammatical topics which would correspond to the change in the genius of Sanskrit from the Verbal to the Nominal Style. It is, therefore, advisable to mark the stages of growth which Sanskrit language has gradually undergone, and the chief characteristics which it has assumed once for all.

Since the Vedic times Sanskrit has been the language of the religion, science and culture of the Hindus. It is now our language of sacraments and it has been definitely proved by scholars that it was used in speech and writing by the cultured classes up to the beginning of the Mohammedan period. In the fourth and fifth centuries A.D., it was the court language of the गुप्तs, as is evidenced by the Sanskrit inscriptions of that period, and even the Buddhists and the Jains, despite the commands of

the founders of their religions to use only प्राकृत, adopted the suitable medium of Sanskrit in later times for the propagation of their faiths, and substantially contributed to Sanskrit grammar and literature. *Yuan Chwang* (629-645 A. D.), the Chinese pilgrim, tells that Sanskrit was used by the Hindus and the Buddhists of the 7th century A. D., in debates, public and private. He says, "In language, speaking generally, they have not varied from the original source, but the people of 'Mid-India' are pre eminently explicit and correct in speech, their expressions being harmonious and elegant, like those of the devas, and their intonation clear and distinct, serving as a rule and pattern for others." \$ He also mentions the fact that the language was undergoing deterioration along the border lands of India, yet it can clearly be seen that Sanskrit was being spoken, more correctly of course by cultured people, in his time. Side by side with this the ceaseless literary activity of the most distinguished and learned poets and philosophers continued in producing the best literature in Sanskrit at least up to the end of the 12th century A. D.

Now the gradual and continuous transition of Sanskrit from the Verbal to the Nominal Style may be described. The most ancient Vedic Sanskrit assumed a new form in the प्राकृत and उपनिषद् which chiefly represented the Verbal Style. In the Brahmanic Sanskrit the antiquated forms of

Vedic words are eliminated, the declension of nouns being regularized approaches that of the Classical Sanskrit, verbal roots are classified according to conjugations, though the distinction between the परस्मैपद and आत्मनेपद is not strictly observed, and the indeclinable participles ending in 'त्वा' and 'भुम्' are being regularly used. In its verbal forms (finite verbs) in all tenses and moods are abundantly found, and the correct use of the past tenses, viz., the Perfect and the Aorist, is made. The sentences are short, simple and not involved or complex. If the relative clauses are used, they are easy and very few. The language of the उपनिषद्स shows almost the same traits, yet it contains less archaic forms than the ब्राह्मणस and comes nearer to the Classical Sanskrit.

The सूत्र-works which followed the उपनिषद्स show a marked change from the Verbal to the Nominal Style, a few features of which have been indicated in the context of सूत्र-works. पाणिनि's सूत्रस are, of course, not an exception to the general tendency of the सूत्र-works, and strangely enough, adopt the Nominal Style simply for the sake of brevity, though they deal with verbs at a great length. Although पाणिनि treats of the Sanskrit language of the literature that preceded him, yet he mainly treats of the spoken form (भाषा) of Sanskrit in his time. Thus the norm laid down by पाणिनि in his grammar brought, as it were, into being the Classical Sanskrit and exerted a permanent influence upon the later Classical

Literature, which was, on the whole, prominently Nominal in style. This style can be traced back at least to 300 B. C., when कौटिल्य wrote his अर्थशास्त्र. *The main features of that Nominal Style are as follows—*

(1) In the Nominal Style more stress is laid on the case-relations of nouns and noun-equivalents (adjectives, nominal derivatives and verbal derivatives) as expressive of various senses like कर्ता, कर्म, कर्ण, etc , than on the finite verb, which occupies an insignificant position in a Sanskrit sentence. Many times the genitive, as a general case (क्षेपे पट्टी), expresses the senses of other cases. The genitive and locative absolutes, which express special relations of a subordinate clause with the principal clause, are peculiar to Sanskrit.

(2) Compounds are employed in a more or less degree in the Classical Literature giving rise to the four styles of Sanskrit composition, viz., वेदर्भी, गौडी, पाश्चात्त्यी and दार्ष्टी. Compounds are doubtless useful for securing brevity of expression; yet some later writers use lengthy compounds so profusely that they make their language perplexing, cumbrous and artificial. The बहुव्रीहि compound, which compresses a whole sentence into an adjectival phrase and which adds grace to the language, is a speciality of the Nominal Style. The अव्ययीकार compound is another speciality which brings together more words than one into an adverbial phrase.

(3) The verbal forms of the root भू and अस् (to be) are many times idiomatically dropped, and the

function of these two is performed by nouns and adjectives, which are their compliments, and which are, therefore, used predicatively. Sometimes a verb like 'यचति' is split into two parts, one signifying the special action by means of a noun or adjective like 'पाक' or 'पक्', and another denoting the general action by means of verbs like 'करोति' or 'भवति'. This tendency is generally found among the मीमांसकs, who split verbs like 'यजेत' into 'यागेन भावयेत्-कुर्यात्'. Sometimes the verb is altogether dropped by using nominal expressions like 'वेदपाठक' for 'वेद पाठयति'. Thus nominal derivatives and participles are many times employed for finite verbs. Again the passive form of a verb or a participle is of more occurrence than the active one. All these devices are used perhaps for simplifying 'Expression' through the non-observance of distinctions in the conjugational system and have caused many roots in the धातुपाठ to fall into disuse. The tendency of avoiding difficult verbal forms by means of the above devices is found in the पञ्चतन्त्र and the हितोपदेश, which are specially meant for beginners in Sanskrit. The verbs in the present tense are generally used in the speeches of characters in dramas and stories in the statements of general truths and in the descriptive and reflective compositions yet the passive forms of the present tense are mostly preferred to the active ones. The finite verb in the present tense is many times eliminated by using the present participle adjectively or predicatively,

in order to join clauses and maintain the balance and continuity of a sentence. The historic and habitual present tenses are found generally in the पञ्चतन्त्र and similar works. The future tense is less frequent than the present and the Second Future is more common than the First Future. The adjectival use of future participles is also made for joining clauses and maintaining balance in a sentence. The past tense is mostly employed in narration, and the use of the Imperfect, Perfect and Aorist with their special functions is made more or less correctly by authors. Some authors do not seem to observe any distinction among those three tenses while some without employing the actual forms of the past tense indicate it simply by using 'अस्मि' with verbs in the present tense. The more common way of denoting the past tense is that of using the past passive participles and past active participles, which do the work of noun-equivalents, of qualitative and predicative adjectives, or of finite verbs themselves. The past passive participles of transitive as well as intransitive verbs are however, more frequent than the past active participles, and hence the authors usually adopt passive and impersonal constructions in their writings. Similarly, potential passive participles are frequently used for verbs in the potential mood, and the sentence in which they are employed naturally becomes passive in construction. This general partiality for past participles shows the indifference of the authors to the specific functions of the above three kinds of the past tense.

(4) *Syntax*—Passive and impersonal constructions, as referred to above, are frequent in sentences. Later authors exhibit much fondness for periphrasis, alliterations, lengthy compounds, double entendres, and complicated or unwieldy sentences. An affirmative sentence is sometimes turned into that with a double negative. The Sanskrit sentence affords much scope for flexibility of expression on account of freedom in the order of words given by the inflexional nature of the language. The order of words, however, is not wholly arbitrary, since in sentences language-units (words, etc.) are used according to the natural sequence of thought. In a prose sentence, therefore, the subject with its attributive adjuncts comes first, then the object, if any, with its attributive adjuncts, and the verb or predicate with its adverbial adjuncts comes last. But adverbs and adverbial expressions never come at the end of a sentence. The words which are governed precede those by which they are governed; and hence a qualitative adjective precedes its substantive, but predicative adjectives come after the subject. Words in the genitive and those in apposition generally precede a noun to which they are related. Vocatives, interrogatives and exclamatory words come at the beginning of a sentence. The predicate generally follows the subject, yet this order is sometimes reversed for the sake of emphasis. Conjunctions are generally used at the beginning of clauses, yet those like च, यः, तु, हि, चेत्, etc., never occur at the begin-

ning. Relative words like यथा, यावत्, यद्, यतः, etc., are used at the beginning of subordinate clauses and their correlatives like तथा, तावत्, तद्, ततः, etc., stand before the principal clause. But as in English the subordinate clauses sometimes follow the principal clause, the order of relative and correlative words being correspondingly reversed. Sometimes the relative words stand between two clauses in such a way that their correlatives are naturally dropped. Absolute constructions, mostly precede the principal clause, and absolutes or infinitives coming at the end of subordinate clauses precede the finite verb in the principal clause. The same holds good in the case of gerunds in 'अम्' (जमुल्) which sometimes compress a clause into a small phrase. Later writers employ unduly long sentences which generally contain a single subject, a single object if any, and a single finite verb; but a single noun in them is related to a succession of lengthy expressions in apposition, or to a series of adjectival phrases composed of long compounds, or to a row of relative clauses, short words being interspersed here and there in them to mark pauses. Thus it is found that the major portion of a sentence in the Classical Sanskrit mostly consists of nominal forms (nouns, adjectives, participles, अस्ति, etc.), and a single finite verb in it is postponed to its end.

(5) The style common to all the शास्त्रs in the later period is nominal in the extreme, since sentences in it represent, in addition to the above-

mentioned characteristics, the absence of verbs and abundance of abstract nouns compounded into lengthy expressions in the nominative and ablative cases. Even the participles and the subtle senses of case-relations are ignored by forming lengthy compounds with the set words 'प्रतियोगिन्', 'अवच्छेदक' etc. Another tendency observable in the style of the शास्त्रs is that of giving every now and then etymological senses, which are sometimes fanciful. This style, which has been brought into being by the later नैयायिकs, is degenerate indeed, though it is useful for showing preciseness in scientific concepts; but it has generally been adopted by other शास्त्रs, as they have come under the direct influence of the न्याय system. As formerly indicated, there are three types of this nominal style of the शास्त्रs. The first, i.e., the *dialogue type*, which is essentially nominal yet simple, chaste and lively, is represented by the भाष्यs of पतञ्जलि, वात्स्यायन and शबर, the second or the *lecture type* is represented by the शाङ्करभाष्य, which, though it is nominal in style, is yet fluent and free from any kind of artificiality, and the third or the most artificial type is represented by later works on different शास्त्रs.

What has been detailed above may be aptly summed up in the words of Dr Bhandarkar who says as follows—'The real classical Sanskrit is the Sanskrit of the Epics, the Puranas, the metrical law-books, the better or earlier specimens of Kavyas or poems and dramatic plays, and of the early philosophical

or exegetical works. And if we examine this literature we shall find that the greater use of attributive or nominal forms of expression gradually drove out a large portion of the Sanskrit verb, and gave a new character to the language, which may be thus described—Very few verbal forms are used besides those of such tenses as the Present and Future, participles are frequently met with, the verbal forms of some roots, especially of those belonging to the less comprehensive classes, have gone out of use, and in their place we often have a noun expressive of the special action and a verb expressive of action generally; compound words are somewhat freely employed, and a good many of the Taddhita forms or nominal derivatives have disappeared, and in their stead we have periphrastic expressions. *If the treatises of Panini and others had perished, and we had to construct a grammar of the Sanskrit from the classical literature I have above indicated, our Verb and the Taddhita portion would be very meagre*†

The first grammarian, who took into account the predominance of the Nominal Style in Sanskrit and changed accordingly the order of grammatical topics to be taught to beginners, was अर्द्धदम्भ (1st century A. D.), the founder of the कतन्त system, otherwise called the कलाप or कौमारव्याकरण, the origin of which was ascribed to कुमारविक्रम, the son of शिव. He realized the fact that पाणिनि's system, in the absence of any topical arrangement, was studied only by the

† Wilson Philological Lectures, (1914), ¶ 24.

sequence of grammatical topics, and this is the reason why the कातन्त्र is even now studied in Bengal. The अग्निपुराण\$ epitomizes the whole of Sanskrit grammar in eleven chapters of 239 verses (अग्निपुराण, अ. ३४९-३५९), and states that the tradition of this grammar has been handed down from स्कन्द or कुमार-कार्तिकेय. This, perhaps, means that the chapters in the अग्निपुराण are an epitome of the कातन्त्र, and hence it is natural that the order of grammatical topics in the former is almost the same as that in the latter. Those chapters are, therefore, calculated to serve the valuable purpose of settling the most essential grammatical portions to be studied by ordinary students.

It is found after careful examination and comparison that the later grammatical works like the शाकटायनव्याकरण of जैनशाकटायन (9th century A. D.), the सिद्धहेमचन्द्रानुशासन of हेमचन्द्र (11th century A. D.), the सारस्वत (13th century A. D.), the मुग्धबोध of बोपदेव (13th century A. D.), the रूपमाला of विमलसरस्वती (14th century A. D.), the प्रक्रियाकौमुदी of रामचन्द्र (15th century A. D.), and the सिद्धान्तकौमुदी of मध्वजी दीक्षित (17th century A. D.) have more or less followed the same order of grammatical topics as in the कातन्त्र† It is not

\$ Its date according to MM P. V. Kane is about the 8th century A. D. See his Introduction to the साहित्यदर्पण.

† See Dr Belvalkar's 'Systems of Sanskrit Grammar.' We have, moreover, consulted several original works of those systems and other grammatical manuals, both in the printed and manuscript form, in order to ascertain the natural order of topics and to arrive at the above conclusions.

definitely known how far they were influenced by the कालत्र. If it is supposed that some of them have independently discovered the natural arrangement of topics, it means that they have consciously or unconsciously tended to the same natural order in accordance with the prominently Nominal character of Classical Sanskrit and this fact doubtless yields a linguistic principle that *the Nominal part of Sanskrit grammar must be taught to pupils before the Verbal part*

Almost all the above grammarians except विमलहरस्वती, रामचन्द्र, and भट्टोजी दीक्षित have dropped the परिभाषा and the वैदिकप्रतिया. Of all the grammatical works prior to the सिद्धान्तकौमुदी of भट्टोजी, the कालत्र and the हारव्यक्त seem to have been the most popular, since they are non-sectarian and treat of important topics in an easy, brief and graded manner. It is likely that भट्टोजी should have availed himself of all the attempts of his predecessors in the execution of the perfect and natural arrangement of grammatical topics in his सिद्धान्तकौमुदी. Yet it is almost certain that he owes more to the रूपमाला of विमलहरस्वती and the प्रतियाकौमुदी of रामचन्द्र than to others in this respect, inasmuch as they are the works belonging to पाणिनि's system, and have more or less done justice to the वैदिकप्रतिया. The तद्धित, समास and वैदिक sections, however, are not properly placed in the रूपमाला, which gives the first two at the end and the वैदिक section in the middle. भट्टोजी has made a decided improvement on the रूपमाला in this respect. The

order of topics in the सिद्धान्तकौमुदी is broadly as follows—

I— १ सज्ञा, २ परिमाणा, ३ सन्धि, ४ सुबन्त, ५ अव्यय, ६ स्त्रीप्रत्यय, ७ कारक, ८ समास, ९ तद्धित, १० द्विरुच.

II— ११ तिङन्त, १२ पूर्ववृद्धन्त, १३ उणादि, १४ उत्तरवृद्धन्त, १५ वैदिकप्रक्रिया, १६ स्वरप्रकरण, १७ लिङ्गानुशासन.

The credit, therefore, of bringing all the topics connected with the nominal part in the first volume of the सिद्धान्तकौमुदी, of dealing with the verbal part in its second volume, of doing proper justice to the वैदिकप्रक्रिया at the end, and of popularizing the system of पाणिनि in a new and perfect form certainly goes to महेजी. Thus in the evolution of the arrangement of grammatical topics corresponding to the growth of Sanskrit from the Verbal to the Nominal style the सिद्धान्तकौमुदी represents perhaps the last stage, and is an epoch-making work from the view-point of the re-establishment of पाणिनि's system.

After महेजी had written the सिद्धान्तकौमुदी, his disciple बरदराज, who was saturated with पाणिनि's system, and who knew very well the relative importance of every सूत्र from the view-point of average students, popularized that system more than those of the कातन and the सारस्वत. He successively issued with untiring energy his three epitomes of the सिद्धान्तकौमुदी, viz., the मध्यसिद्धान्तकौमुदी, the लघुसिद्धान्तकौमुदी and the सरसिद्धान्तकौमुदी.† Out of about 4000 सूत्रs of पाणिनि the मध्यकौमुदी contains 2315 सूत्रs, the लघुकौमुदी

† This is still in a manuscript form.

1380 सूत्रs and the सारकौमुदी 700 सूत्रs All those epitomes indicate the gradual process of reducing the most important grammatical portions to their minimum The सारसिद्धान्तकौमुदी, which is not yet printed, will render valuable assistance to those who want to ascertain the most essential topics of grammar to be studied by average pupils As regards the arrangement of topics the noteworthy feature of all those epitomes is that they alternately deal with the nominal part and the verbal part of Sanskrit The general order of topics in them is as follows—

१ सङ्गा, २ सन्धि, ३ मुन्त, ४ अन्यन्, ५ निदन्त, ६ कृदन्त, ७ निमित्तार्थ (सारक), ८ समास, ९ तद्धित, १० स्त्रीप्रत्यय.

In this arrangement परदारुण has devoted to the teaching of verb formation (विदन्त) 596 सूत्रs in the मण्यकौमुदी, 486 सूत्रs in the ह्युक्तेमुदी, and 192 सूत्रs in the सारकौमुदी He, perhaps, thought that unless the pupils would broadly understand the formation of verbs, they would not realize the propriety of the participles (कृदन्त) often used in literature. Thus he thought that the alternate teaching of the nominal part and the verbal part would be beneficial to students, and hence he changed the order of topics in the सिद्धान्तकौमुदी. It should be admitted that there is some truth in the view that nouns and noun-equivalents should be taught side by side with verbs and verbal derivatives so as to give some idea of the Sanskrit sentence Yet under the present circumstances when Sanskrit is becoming an unpopular

subject, it is expedient to limit the formation of verbs to the First Group of Conjugations only. The reasons for this will be stated in a separate chapter.

श्यामी दयानन्दसरस्वती too has recast almost the whole of the अष्टाध्यायी with the addition of 112 परिभाषाs and important sentences from the महाभाष्य of पतञ्जलि. He has put together all this matter in his वेदाङ्गप्रकाश (1882 A. D.), which follows almost the same order of grammatical topics as in the सिद्धान्तकौमुदी, and which seeks to explain the सूत्रs clearly in Hindi. On account of the importance he attaches to the Vedic lore he deprecates the कातन्त्र, the सारस्वत, the चन्द्रिका, the मुग्धबोध and the सिद्धान्तकौमुदी, which, he says, either do not at all deal with the वैदिकप्रक्रिया, or give a secondary place to it. When he himself follows the order of topics in the सिद्धान्तकौमुदी, it is unaccountable why he should denounce even that monumental work. He asserts that the whole of Sanskrit grammar can be mastered in three years, while the सिद्धान्तकौमुदी and other grammatical works like the शब्दरत्न, the मनोरमा, etc., make the subject more difficult. He, however, shows much respect for पतञ्जलि's महाभाष्य, the study of which is recommended by him. He has expressed the same views in his सत्यार्थप्रकाश (तृतीयसमुद्घाट), and has demonstrated there in detail the method of teaching grammar. He says that the शिक्षा of पाणिनि should be first taught to pupils with special instructions in pronunciation. Then the

pupils may be made to learn by heart the अष्टाध्यायी, and afterwards all the सूत्रs may be clearly explained. Here† he gives in detail the same method of explaining the सूत्रs as he has followed in the वेदाङ्गप्रकाश. He further says that after a clear and detailed explanation of the अष्टाध्यायी is given, it should again be revised, and then the महाभाष्य should be taught. Again, he asserts that if both the teacher and the taught are intelligent, hardworking and persevering, the अष्टाध्यायी can be finished in one year and a half, and further the महाभाष्य within the same period. Thus according to him a student can attain proficiency in grammar in three years, and can properly and profitably devote the remaining time to the study of other शास्त्रs. He prefers the 'आर्ष' method (used by the great sages like षाणिनि and पतञ्जलि) of teaching grammar to that followed by the कातन्त्र, the सिद्धान्तकौमुदी, etc., as the former, he says, is economical from the standpoint of time and labour, and as the latter is made purposely difficult and artificial (!). It is, however, strange that though he underrates the सिद्धान्तकौमुदी, he generally follows its arrangement of grammatical topics in his वेदाङ्गप्रकाश ! दयानन्दसरस्वती was, doubtless, a great Sanskrit scholar who tried his utmost for the revival of Sanskrit learning. His thoughts on the teaching of Sanskrit are, therefore, worthy of consideration and trial.

† See the 'सत्यार्थप्रकाश', सूचीनमूनादिस.

A new attempt of organizing the सूत्रs of पाणिनि, in such a way that the organization would serve as a good introduction to the सिद्धान्तकौमुदी, has been made by Pt गङ्गासहाय of Bundi, whose सुगमकौमुदी has been published by the Venkateshwar Press in 1902 A. D. He finds that even the लघुकौमुदी contains some matter not required by beginners, and that some information usually required by them is not included in it. He, therefore, has divided the सूत्रs of पाणिनि into two chapters' of two sections each, and has arranged them according to the *Concentric Method*. By the 'concentric method' a subject as a whole is first taught in a broad outline and then more and more details of the same are gradually introduced, so as to suit the capacities of beginners. The concentric method is thoroughly scientific or psychological according to the modern technique of teaching, and is calculated to be much beneficial particularly to novices, if it is followed in the teaching of पाणिनि's grammar. The author of the सुगमकौमुदी, for instance, has given in the first section of about 745 सूत्रs the broad outline of the whole of Sanskrit grammar, has introduced in it all the most important portions required by an ordinary student for reading literature, and has followed the same order of topics as adopted in the epitomes of वरदराज. He has further introduced more and more details of the same topics in the same order in the remaining three sections of the book. This method as adopted by the author is worthy

of being actually practised and merits wider circulation

Side by side with the tendency of epitomizing पाणिनि's अष्टाध्यायी another tendency of teaching *the ready-made forms of nouns and verbs* is visible in the introduction of grammar. The latter tendency seems to have long preceded the former, if the 'अष्टधातु' of the Buddhists, as previously referred to, might have been similar to our शब्दरूपावलि and धातुरूपावलि. It should be remembered that the need of books like the शब्दरूपावलि and the धातुरूपावलि is not felt when a language is current or spoken,

and verbs through the शब्दरूपावलि and the धातुरूपावलि is current among us at least for the last 500 years § The same tendency of dealing with the important topics like कारक, समास, तद्धित, तिङ्, कृत्, etc., after presupposing the knowledge of ready-made forms, is observable in manuals like the प्रबोधचन्द्रिका of वैजलभूपति (18th century A D)† and the सञ्जनेन्द्रप्रयोगकल्पद्रुम of घर्माधिकारिकृष्णपण्डित (19th century A D) § It is worthy of note that all such manuals stress the necessity of teaching 'कारक' first of all in Sanskrit grammar.*

A third tendency noticeable in grammar teaching is the unification of language (लक्ष्य) and grammar (लक्षण). It has formerly been suggested how the teaching of generalizations or rules in grammar becomes abstract and tedious without concrete examples from language and literature. It is,

§ It may incidentally be mentioned here that the B. O. R. Institute MSS Library of Poona possesses a manuscript of the शब्दरूपावलि belonging to सवत् 1668 (1612 A. D.) and we too possess a different ms. on the same topic, dated शालि, शक 1623 (1701 A. D.).

† There are four copies of this ms. in the B O R. I. MSS Library

§ Chowkhamba Sanskrit Series, No 410.

* Read (a) प्रयोगमिच्छता ज्ञातुं श्रेय कारकमादितः ।-वारदचन्द्रप्रह, १.

(b) क्रियाकारकसम्बन्धज्ञानमुत्पद्यते यथा ।

उत्पृष्टा प्रक्रिया सेय त्वया सम्प्रति पठ्यताम् ॥

—प्रबोधचन्द्रिका, १।३४.

(c) अयं प्रयोग जिज्ञासुर्जानीयात् कारकं पुरा ॥

—सञ्जनेन्द्रप्रयोगकल्पद्रुम, १

therefore, necessary to teach grammar side by side with literature so as to give immediately concrete illustrations from the latter. The first poet who realized the utility and value of quoting concrete examples in the teaching of grammar was मट्टि (5th century A. D), who gave the poetic form to the story of राम with the motive of illustrating the rules of grammar in a palatable and interesting way † Grammar thus being efficiently taught in the proper context of literature can be well recollected by young pupils. This tendency of *amalgamating grammar and literature* is observable also in the रावणार्जुनीय of भीम or भीमक (7th century), the कविरहस्य of हल्लायुध (10th century A. D), the द्वाभाष्यनाम्य of हेमचन्द्र (11th century A. D), the वासुदेवविज्ञान of वासुदेव (15th century A. D), the चातुरन्याय of नारायण, the son of वासुदेव (15th century A. D), the प्रयोगचन्द्रिका of वैजयभूषति (18th century A. D), and the सञ्जनेन्द्रप्रयोगकल्पद्रुम of कृष्णपरिव्रत (19th century A. D)

We have so far seen that though the वैयाकरण according to their theory of लोप hold that a sentence is an indivisible whole, they mainly resort to the theory of पदसंस्कार or analysis of a word into its crude form (प्रवृत्ति) and affix (प्रत्यय) simply for the sake of beginners, and in this respect they have been

† The commentary 'व्ययमङ्गल' on the 'मट्टिकात्र' makes the following remark at its beginning—“लक्ष्यलक्षणचोमयमेकत्र विदुषः प्रदर्शयितुं श्रीस्वामिभ्यः कविर्महिनामा रामरामायणमहाकाव्यचकार।”

influenced by the *etymological method* of यास्क. Then after noticing the chief characteristics of पाणिनि's अष्टाध्यायी it has been shown how पतञ्जलि lent a *scientific aspect to grammar* by adopting the categories of the वैशेषिक्स and the *method of अन्वय व्यतिरेक* belonging to the नैयायिक्स. In this context we have seen that the grammarian's own method of analysing words through the direct observation of linguistic phenomena is essentially *inductive*, and that the same method should be followed, with proper limitations, in teaching grammar to young pupils. We have also shown how पतञ्जलि himself adopts in his भाष्य the *methods of etymology, dialogue, and induction*. It has then been pointed out that the system of पाणिनि was very popular with the Buddhists, yet in the absence of a topical arrangement in the अष्टाध्यायी, the study of the whole of पाणिनि's system became unduly long, difficult and tedious to students. Then it has been demonstrated that Sanskrit language has undergone several stages of growth and that at last it shows predilection for the *Nominal Style* rather than for the verbal style. Further, after indicating the main features of the nominal style we have shown how the *need of a new grammar like the कातन्त्र* suiting that style was quite natural, and how the कातन्त्र influenced the later grammarians in respect of the order of grammatical topics to be taught. We have then seen that the सिद्धान्तकौमुदी represents the last stage in the *evolution of the arrangement of*

topics, and that वरदराज in his three epitomes of the सिद्धान्तकौमुदी changed this order a little for the sake of beginners वरदराज, of course, knew the importance of teaching nouns before verbs, yet he thought it necessary to teach verbs side by side with nouns and before the teaching of participles. Then after referring to the views of दयानन्दसरस्वती and stressing the importance of the concentric method in grammar teaching, we have shown that the tendency of teaching ready-made forms at the initial stage, as evidenced by some manuals, has grown stronger than that of teaching detailed word-formation, and that after the teaching of ready-made forms of words, young pupils, while reading literature, have been first led to understand the वारक (case-relation), which is the most important part of Sanskrit grammar. Lastly, the importance of concrete examples in grammar teaching and the necessity of unifying grammar and literature have been emphasized by quoting actual instances of works representing the harmonization of both. In short, the valuable facts that can be derived from the foregoing treatment of Sanskrit grammar are as follows—

- (1) Analysis of words (पदसंस्कार) in union with the etymological method is one of the many means of entering into their inner significance. Yet etymology is not the only method of approach to language, it must be made subservient to the understanding of the वारक relation in a sentence.

- (ii) The order of grammatical topics to be taught should be in accordance with the Nominal Style of Sanskrit
- (iii) More stress should be laid on the teaching of 'कारक' than on that of verbs, and the detailed formation of verbs should be minimized so as to subserve the knowledge of कारक
- (iv) At the initial stage the teaching of ready-made forms of words should be more encouraged than detailed word-formation
- (v) Grammar should be taught in the light of literature, i e., in association with concrete examples from literature
- (vi) The inductive method and the concentric method may beneficially be applied to the teaching of Sanskrit grammar. Their limitations, however, should be recognized

VI THE METHODS OF THE मीमांसा

It has been so far shown how the वैयाकरणः deal with words (पद) by employing their peculiar methods. It is now advisable to turn to the principles of interpreting a sentence (वाक्य) as propounded by the मीमांसकः. The मीमांसा, or more properly, the पूर्वमीमांसा or कर्ममीमांसा primarily institutes an inquiry into the 'धर्म' or duty, which is, according to the

मीमांसक, the performance of sacrifices for the attainment of heaven. This sacrificial cult held its sway over the ancient Hindu society and induced particularly the sacrificial priests to hold discussions in assemblies or sacrificial sessions on doubtful points of ritualistic practices and on variations in them arising from divergent oral tradition. Again, the information about the details of sacrifices embodied in the *संहिता*s and *ब्राह्मण*s being scattered and unsystematic led to the divergence of opinions on this subject. It was जैमिनि who first organized all this confused mass of sacrificial lore and transformed it into a system by harmonizing all varying views, by deciding what was principal (*शेदिन्*, *अङ्गिन्*, *प्रधान*) and subordinate (*शेष*, *भद्र*, *गौण*), and by assigning a proper place to each of them in the sacrificial scheme. He discovered the laws of interpreting Vedic sentences which would guide one in the proper execution of sacrifices. As his method of interpretation was based mainly on reasoning, or properly, *deductive reasoning*, the मीमांसा system established by him was otherwise called 'न्याय'. It must be remembered that the term 'न्याय' was originally applied to the conclusive views rationally arrived at in each topic (*अधिकरण*) with its five parts, and was afterwards widely used to indicate the syllogistic reasoning in गौतम's system, which was later than the मीमांसा system. Thus each *अधिकरण* of the

१ निषेध, सद्यश्च, पूर्वपक्ष, उत्तरपक्ष and सङ्गति.

elements of the sacrificial lore in such a way that all of them should form a synthetic whole. All these are, of course, the distinctive features of methodology, and the process resorted to by the मीमांसकs in the interpretation of the Vedic texts is prominently *analytico-synthetic*. Thus though from the philosophical point of view the पूर्वमीमांसा is not very important, it can definitely be called 'a system' on account of its adoption of methodological principles in the interpretation of ritual texts. One may, perhaps, differ from the मीमांसकs in respect of their ideas of अपूर्व or heaven and the utility of sacrifices. Yet the *interpretative aspect* of their system is so very important that their principles of interpreting sentences (वाक्य) have deserved the honour of wider application to the religious as well as secular literature. Those principles have been particularly employed in the interpretation of Law (धर्मशास्त्र). शङ्कराचार्य, though he differs from the मीमांसकs as regards the ultimate reality of the world and the interpretation of the Upanishadic sentences relating to ब्रह्मन्, has accepted their कर्मेन् (action) as conducive to the purification of the mind alone, and has made it subservient to the attainment of Self-knowledge. An important fact to be noted is that he utilizes the interpretative principles of the पूर्वमीमांसा every now and then, more particularly in the third chapter of his ब्रह्मसूत्रभाष्य for establishing the synthesis of Vedic sentences that lead to the Knowledge of ब्रह्मन्. Moreover, those interpretative

principles have been discussed at length in the Sanskrit Poetics (साहित्य) and have been more or less accepted by the Sanskrit literary critics. It has already been pointed out that the later grammarians too employ the principles of the मीमांसा in their works. It may, therefore, be said with certainty that the interpretative side of the पूर्वमीमांसा has substantially contributed to the general linguistics by stressing the sentence-aspect of language more than the etymological meanings (वत्साख्या) of detached words. It has properly demonstrated that etymology (and even comparative philology) is a futile process, unless the context of a sentence is taken into account. Another important linguistic principle of the मीमांसक is that the relation between a word and its meaning being natural and eternal, the word is eternal, and that the word is not created but is simply manifested by the sound. The मीमांसक lay down this principle mainly in order to establish their doctrine that the Vedas are eternal and not created by a human author. They further say that words in language primarily connote the genus (जाति, आहति) and not an individual (व्यक्ति). Although the followers of कुमारिलमठ, who propound the theory of अभिवृत्तान्वय (combination of significant words) say that detached words in language are meaningful, they never lose sight of the sentence-aspect of language. On the other hand the ग्रामाकर मीमांसक, who uphold the theory of अन्विताभिधान (signification of syntactical combi-

The first element is the general verballity (आख्यातत्व) which is common to all tenses and moods, and the other is the optativeness (लिट्त्व) which is peculiar only to the potential mood. Both these elements of the same प्रत्यय indicate 'भावना', which is the particular activity in the agent, which is conducive to the production of a thing that is to come into existence. According to the मीमांसकसु this भावना, contained in the affix 'त', is the principal psychological element or the centre to which every part of the Veda is somehow to be connected so as to serve some useful purpose. It can thus be seen that the 'भावना' is principally expressed by the affix 'त' to which the root 'यञ्' is subordinate. Corresponding to the above two elements of the affix 'त' the 'भावना' (energy) too is of two sorts, viz, शाब्दी (verbal) and आर्थी (of the purpose or fruit). The optativeness (लिट्त्व) indicates the शाब्दीभावना and the general verballity (आख्यातत्व) indicates the आर्थी or फलभावना. The शाब्दीभावना is of the nature of प्रेरणा (instigation) which produces the आर्थीभावना which is of the nature of प्रवृत्ति (inclination) in the mind of a person. The relation, therefore, between the शाब्दीभावना and the आर्थीभावना is respectively that of cause and effect and hence the latter is subordinate to the former. In other words, the भावना latently existing in words produces a tendency (प्रवृत्ति) in a person to bring into being some action. Thus the आर्थीभावना or प्रवृत्ति further

causes the action of sacrifice (याग), denoted by the root-meaning of यज्, to come into being. If 'भावना' means 'that which causes something to come into being', (भावयति, साधयति, करोति), the meaning of the affix 'त्' is 'भावयेत्' (should be brought into being). Both these भावनाः, which can be expressed by the verb 'भावयेत्' require, therefore, three factors in order to bring something into being, viz., the object or fruit (साध्य), the means (साधन) and the procedure (इतिवर्त्यता), which correspondingly induce us to ask questions, as 'किं भावयेत्' (what), 'केन भावयेत्' (by what means) and 'कथं भावयेत्' (how). In short the भावना denoted by the verb 'भावयेत्' has the expectancy (आकाङ्क्षा) of साध्य, साधन and इतिवर्त्यता; and this expectancy, which gives rise to the above questions in our mind, is fulfilled in the following way. In the case of the शाब्दीभावना, which is of the nature of instigation (प्रेरणा), the object (साध्य) is the आर्यी भावना or tendency (प्रवृत्ति) instigated, the means (साधन) is the knowledge of the potential, etc. (विद्यादिज्ञान), and the mode of performance (इतिवर्त्यता) is shown by the recommendatory texts (अर्थवादवाक्यः); while in the case of the आर्यीभावना the fruit or object (फल, साध्य) is 'heaven', the means is the 'sacrifice' (याग) which is known from the meaning of the root यज्, and the manner of performance is indicated by the several accessory rites (अङ्ग) of the sacrifice like 'प्रयाज' etc. Thus the whole

the relation between the subordinate (अङ्ग) and the principal (प्रधान), as 'दध्ना जुहोति' (One should sacrifice with curds). This sentence lays down the connection of the subsidiary thing 'curds' with the principal thing 'sacrifice' by means of the instrumental case of the word 'दधि', and is interpreted as 'दध्ना होम मावयेत्' (One should bring into being the sacrifice by means of curds). In such a गुणविधि (injunction of the subsidiary) the root-meaning (i.e. होम) is construed as the object (कर्म) or that which is to be accomplished (साध्य). The various subsidiaries are the details of a sacrifice, such as, the substances (द्रव्य), the Vedic मन्त्रs, the deities and several sacrificial acts like the threshing of corn, while principal thing is the sacrifice, which is laid down by the उत्पत्तिविधि like 'अग्निहोत्र जुहोति', and which through the अपूर्व (transcendental result) leads to heaven. The विनियोगविधि, therefore, subordinates itself to the उत्पत्तिविधि which is principal, and lays down the details of the procedure to be followed in a sacrifice. This process of subordinating the details of a sacrifice to the उत्पत्तिविधि is carried on through six means of proof (प्रमाण), which are auxiliary to the विनियोगविधि. The six means of proof are. (i) भुक्ति or direct statement, (ii) लिङ्ग—mark or word-meaning, (iii) वाक्य—syntactical connection or sentence, (iv) प्रकरण or context, (v) स्थान or position and (vi) समाख्या or name. The मीमांसकs have exhibited logical acumen in proving that each

preceding one of these प्रमाण is stronger than each succeeding one; and the rules of interpretation enunciated by them in this respect not only indicate the relation of the subsidiary to the principal or of parts to the whole of a sacrifice, but are also *linguistically valuable for ascertaining the relative strength of the different parts of language and arriving at the correct interpretation of a literary or scientific work.*

(i) श्रुति—Now श्रुति is the direct statement or express declaration. It conveys its meaning directly without the aid of any intermediate steps which are necessary in the remaining five means of proof. This means of proof, which is the strongest of all, lays stress on the express meaning of words and sentences. The reason why श्रुति is stronger than लिङ्ग (mark) and other means of proof is that in the latter there is no direct statement which would make us instantly apply the subsidiary to the principal, but it has to be assumed or inferred from the sentence possessing the लिङ्ग etc. But before such an applicatory statement is inferred from the लिङ्ग and others, the direct statement which is already existing makes its immediate application, and the assumption or inference is rendered useless. For instance, in the verse 'कदाचन स्त्रीरसि नेन्द्र सश्रसि दातुमे' (O Indra, you never destroy him who offers you an oblation, but you favour him), there is the mention of Indra. On account of the suggestive word or mark 'इन्द्र' we might think that a statement like 'ऐन्द्रा इन्द्र-

मुपतिष्ठते' should be assumed, and that the verse should be applied to the worship of Indra. But there already exists a direct statement 'ऐन्द्रा गार्हपत्यमुपतिष्ठते' (One should worship the गार्हपत्य fire with the verse containing the mark of Indra), in which the word 'गार्हपत्यम्' in the accusative case makes us instantly apply that verse to the worship of the गार्हपत्य fire. For, श्रुति reaches the stage of application (विनियोग) through only one step of the denotation of its own sense (स्वामिधेयप्रतिपादन), while लिङ्ग reaches the stage of application through two intermediate steps of स्वामिधेयप्रतिपादन and श्रुतिकल्पना (assumption of a श्रुति). In other words, श्रुति being nearer विनियोग than लिङ्ग is stronger than the latter. Thus when there is a conflict between a direct statement (श्रुति) and a suggestive word or mark (लिङ्ग), the former prevails over the latter.

(11) लिङ्ग—The power of a word to convey some meaning is called 'लिङ्ग'. In other words, the power of a word is the conventional sense (रूढि) itself. This लिङ्ग, therefore, which denotes the conventional or primary sense, must be differentiated from समाख्या (name) which conveys the etymological (वैयक्तिक) or secondary sense. For instance, in the sentence 'बर्हिदेवसदनं दामि' (I cut grass for the seat of the gods) the word 'बर्हिस्' may mean any kind of grass like कुश, उरुष etc. But as it primarily denotes कुश grass and secondarily उरुष grass, the primary sense is to be understood in the above

sentence and not the secondary one. The लिङ्ग (mark) becomes applicable when there is no direct statement (श्रुति) which has, of course, to be assumed from the लिङ्ग. This लिङ्ग is stronger than syntactical relation (वाक्य) and the succeeding means of proof. For instance, the मन्त्र "स्योन ते सदनं कृणोमि घृतस्य धारया सुशेव कल्पयामि । तस्मिन्सीदामृते प्रतितिष्ठ त्रीहीना मेघ सुमनस्यमान ॥" [O पुरोडाश, I make a pleasant seat for you, I make it acceptable to you with a stream of ghee, sit on it, rest on that immortal seat with pleasure, O marrow of the rice-grains] is a sentence containing two clauses 'स्योन.. कल्पयामि' and 'सीद. सुमनस्यमान' which are joined by 'तस्मिन्'. The word 'तस्मिन्' gives rise to आकाङ्क्षा and we ask a question 'कस्मिन्' (where). This expectancy is fulfilled by the first clause which being syntactically connected with the second makes up the whole sentence. If we shall give prominence to this syntactical connection, we shall have to suppose that the whole मन्त्र as one sentence is to be repeated for making the seat of the पुरोडाश as well as for placing the पुरोडाश on that seat. In this case we shall have to suppose that instead of two clauses there is only one sentence which, as a whole, may be applied by cumulation (समुच्चय) or by option (विकल्प) to the two actions of 'making the seat' (सदन) and 'placing on it' (सीदन). The मीमांसक, however, forbid this, and say that only the first clause is to be used as subsidiary to the action.

of 'सदन' on account of the लिङ्ग 'सदनं कृणोमि', and that only the second clause is to be made subservient to the action of 'सदन' on account of the लिङ्ग 'सदिमन् सीद'. If we suppose that the whole sentence is to be applied to the making of seat (सदन), we shall have to take for granted that the second clause has the power to denote the sense of 'सदन' which is not denoted by it. Similarly, if the whole sentence would be made applicable to the placing (सदन) of the पुरोडाश, the first clause which has no power to yield that sense would have to be supposed to convey it. If we thus proceed on the evidence of वाक्य, we shall reach the stage of विनियोग through the three steps of वाक्य, लिङ्ग and श्रुति, while if we, on the evidence of the लिङ्ग 'सदनं कृणोमि' take only the first clause to apply to सदन, we reach the stage of विनियोग through only two steps of लिङ्ग and श्रुति. The same can be said about the लिङ्ग of सदन in the second clause. All this, therefore, proves that लिङ्ग is stronger than वाक्य or syntactical relation.

(11) वाक्य or syntactical relation is the connected utterance of words indicating things that are mutually subsidiary and principal. This means that a sentence does not necessarily consist only of words in the accusative and other cases. Even in the absence of those cases two words standing together in the relation of an adjective and a substantive can form syntactical relation. The example of this वाक्य is found in 'यस्य पर्णमयी ब्रह्मवति न ह पाप' श्लोक

शृणोति' [He, whose ladle is made of पलाश wood, does not spoil his fame], where the words 'पर्णमयी जुहुः' are uttered connectedly. Again, the relation between 'पर्णमयी' and 'जुहुः' is respectively that of the subsidiary and the principal, or 'पर्णमयी' is the adjective of 'जुहुः'. The whole expression 'पर्णमयी जुहुः' can, therefore, be called a वाक्य.

This syntactical relation is stronger than context (प्रकरण). For example, in the context (प्रकरण) of 'दर्शपूर्णमास' sacrifice the following sentences occur: (a) "अग्नीषोमाविद हविरजुषेताम्, अवीहृषेताम्, महो ज्ययोऽज्ञाताम्" and (b) 'इन्द्राग्नी इद हविरजुषेताम्, अवीहृषेताम्, महो ज्ययोऽज्ञाताम्' ['O Agni-Soma, you have accepted this offering, you have increased it, you have made superior splendour', and 'O इन्द्राग्नी, you have accepted the offering' etc]. It must be remembered here that the duties of the full-moon sacrifice (पूर्णमासयाग) have been decided to be 'अग्नीषोमौ', and those of the new-moon sacrifice (दर्शयाग) to be 'इन्द्राग्नी'. Now if we lay stress on the प्रकरण of दर्शपूर्णमास, we shall have to recite both the मन्त्र at the time of the new-moon sacrifice as well as the full-moon sacrifice. That is, in the दर्शयाग we shall have to recite the whole of the second मन्त्र along with that part of the first मन्त्र which remains after dropping the word 'अग्नीषोमौ', and in the पूर्णमासयाग we shall have to recite the whole of the first मन्त्र along with that part of the second मन्त्र which remains after dropping the word 'इन्द्राग्नी'. But in this process

both the मन्त्रs will have to be construed by us without any direct statement to that effect. For this construing we shall have to assume, on the strength of the प्रकरण, that both the मन्त्रs form one sentence (वाक्य). Secondly, in the first मन्त्र, which properly refers to अग्नीषोमौ, we shall have to assume the लिङ्ग of इन्द्राग्नी. Thirdly, we shall have to infer a श्रुति enjoining upon us to perform the act relating to इन्द्राग्नी, and lastly, we shall reach the stage of विनियोग. Thus if we start from the प्रकरण, we reach the stage of विनियोग through the four steps of प्रकरण, वाक्य, लिङ्ग and श्रुति. If, on the other hand, the वाक्य is taken into account, the word 'अग्नीषोमौ' naturally forms a syntactical whole with the remaining part of the first मन्त्र, viz., 'इदं हवि .. अक्राताम्', and we reach the stage of विनियोग through the three steps of वाक्य, लिङ्ग and श्रुति. Thus प्रकरण being more remote than वाक्य from विनियोग, the वाक्य sets aside the प्रकरण. It is then ascertained that the first मन्त्र is subsidiary only to the पूर्णमासयज्ञ and the second only to the दर्शयज्ञ.

Here it may incidentally be told that the दर्शपूर्णमास sacrifice is a primary form of the sacrifice or an archetype (प्रकृति) in which all the subsidiaries of the rite are stated, while 'सौर्य', 'इत्येन' etc., are called 'modifications' (विकृति) where all the subsidiaries are not stated, and some that are not stated find their place in the विकृतिs by the rule of transfer (चोदक, अतिदेशे) from the प्रकृति or arche-

type, that is, the subsidiaries belonging to the प्रकृति are transferred to the विकृति for their performance. The rule of transfer (अतिदेश) formulated by the मीमांसक has, as we have already seen, been used on a wider basis in grammar and other शास्त्र.

(iv) प्रकरण (context, topic) is defined as 'interdependence' or mutual expectancy of sentences. In other words, sentences mutually expectant (साक्षात्) of each other for the purpose of completing their unified sense make up a प्रकरण. Just as words in one sentence are expectant of one another for yielding a complete and unified sense of themselves, so several sentences in a प्रकरण are expectant of one another so as to yield a complete and unified sense of themselves. This mutual expectancy of sentences is called a प्रकरण. The प्रकरण may, therefore, correspond to a paragraph or a section on a particular subject. For instance, in the प्रकरण of दर्शपूर्णमास there are sentences, (1) 'दर्शपूर्णमासाभ्यां स्वर्गकामो यजेत' (One desirous of heaven should bring it into being by means of दर्शपूर्णमास) and (2) 'समिधो यजति' (He should bring it into being by means of the समिध् sacrifice), which are connected with the प्रयाज, the subsidiary of दर्शपूर्णमास. Both these sentences are expectant of each other. The first sentence has the expectancy as to how स्वर्ग is to be brought into being (कथमावाकाङ्क्षा, उपकारकाङ्क्षा), and it is fulfilled by the second sentence, while the second sentence has the expectancy as to what is

to be brought into being by means of the समिध् sacrifice (साध्याकाङ्क्षा, उपकार्याकाङ्क्षा), and it is fulfilled by the first sentence which indicates the fruit 'स्वर्ग'. Thus both these expectant sentences form the प्रकरण of दर्शपूर्णमास, of which the दर्शपूर्णमासविधि laid down by the first sentence is principal (अङ्गिन्), to which the प्रयाजविधि laid down by the second sentence is subordinate (अङ्ग)

The प्रकरण (topic, context) is stronger than स्थान (proximity or position). For instance, in the प्रकरण of राजसूय sacrifice many sacrifices like पशुयाग and सोमयाग have been prescribed. Among them is mentioned a सोमयाग called 'अभिषेचनीय' in the proximity (स्थानिष्य) of which acts like gambling etc., are stated in the sentences 'अश्वैर्दीव्यति, राजाय विनाति, शौन शेपमाख्यापयति' [He should play at dice, he should conquer kings, he should cause the legend of शुनः-शेप to be told] As these acts occur in the proximity of the अभिषेचनीय, it appears at first sight that they are the subsidiaries of the अभिषेचनीय. But the अभिषेचनीय being a modification (विकृति) of ज्योतिष्टोम has no expectancy about the procedure (कथभाषा. काङ्क्षा), for, the subsidiaries from the प्रकृति 'ज्योतिष्टोम' are to be transferred to the विकृति, and thus no expectancy (आकाङ्क्षा) is left. On the other hand, the विधि " राजा स्वाराज्यकामो राजसूयेन यजेत = राजसूयेन यागेन स्वाराज्य भावयेत् " [A king desirous of heaven's sovereignty should bring it into being by means of the राजसूय

sacrifice] in the actual राजसूयप्रकरण in hand gives rise to the expectancy as to how it [स्वराज्य] should be brought into being (कथंभावाकाङ्क्षा); and that expectancy is satisfied by the sentences 'अग्ने. दीव्यति...आख्यायति'; again, the expectancy roused by these sentences as to what should be brought into being (सौख्याकाङ्क्षा) is satisfied by 'स्वराज्य-कामो...यजेत'. Both of them thus depending upon each other form a प्रकरण. On the strength of the actual प्रकरण, therefore, the acts like gambling etc., become the subsidiaries of the राजसूय and not of the अग्निवेदनीय on the strength of their proximity (स्थान). If प्रकरण is taken into account, we can reach the stage of विनियोग through प्रकरण, वाक्य, लिङ्ग and श्रुति; while if we pay attention to स्थान, we add one more step and reach the stage of विनियोग through स्थान, प्रकरण, वाक्य, लिङ्ग and श्रुति. Thus प्रकरण being nearer to विनियोग than स्थान is stronger than the latter.

(v) स्थान (position) means common location (देशसामान्य) or order of succession (क्रम). It is of two kinds: common location according to the text (पाठसादेव्य) and common location according to the performance (अनुष्ठानसादेव्य). पाठसादेव्य is again subdivided into 'the text according to number' (यथासङ्ख्यापाठ) and 'text according to proximity' (संनिधिपाठ). This स्थान is stronger than 'name' or a word which conveys the etymological sense (समाख्या). In the दशपूर्णमासप्रकरण there is a section,

which gives information about 'पुरोदाश', and is, therefore, called 'पौरोडाशिक'. 'पौरोडाशिक' (related to the पुरोदाश) is a name (समाख्या), which is etymologically formed by applying a तद्धितप्रत्यय to the word 'पुरोदाश'. That section also mentions सानाय्यपात्र (vessels for milk and curds) and पुरोडाशपात्र (implements like the pestle, mortar etc., required for the पुरोदाश). The same section again gives a मन्त्र about the purification of the vessels, as 'शुचिष्व दैव्याय कर्मणे' (O vessels, become purified for the divine rite). Here we have to decide whether the सानाय्यपात्र are to be purified with this मन्त्र or the पुरोडाशपात्र. If we rely on the समाख्या of the word 'पौरोडाशिक', the मन्त्र will have to be used while purifying the सानाय्यपात्र as well as the पुरोडाशपात्र, as they all occur in the same पौरोडाशिक section. But if the position or common location of the मन्त्र is taken into consideration, we find that the मन्त्र occurs in the proximity of the सानाय्यपात्र. It should, therefore, be used in connection with the purification of the सानाय्यपात्र and not of the पुरोडाशपात्र, though it occurs in the पौरोडाशिक काण्ड. The स्थान is evidently nearer to the विनियोग than the समाख्या. This actual position or proximity of the मन्त्र is more directly known by us than the position of it inferred from समाख्या. स्थान is, therefore, a stronger means of proof than समाख्या.

(vi) समाख्या or 'name' is the last and the weakest of all the six means of proof. As already

explained, समाख्या is a word which depends upon etymology for its meaning. This समाख्या becomes subordinately useful for determining which parts of the sacrifice are to be performed by whom. For instance, the समाख्याs ' होत्रम्, ' ' आच्यवंम् ' and ' औद्राक्षम् ' help us in settling respectively that some parts of the sacrifice are to be performed by the होतृ priest of the ऋग्वेद, some by the अच्युतृ priest of the यजुर्वेद and some by the उद्रातृ priest of the सामवेद. The समाख्या ' होतृचमस ' shows that the सोम juice contained in the चमस (cup) is to be drunk by the होतृ priest. In other words, we can determine the विनियोग (application) that the होतृ becomes the subsidiary to the drinking of the सोम from the cup. It should be remembered that the समाख्या is to be adopted as the last resort when other means of proof fail. The मीमांसा has rightly given the last place to समाख्या in the matter of interpretation. This principle is of far-reaching importance and deserves to be well borne in mind by the etymologists and philologists who deal with detached words bereft of their relation in a sentence or paragraph. A somewhat detailed treatment of the above six शास्त्रs of the विनियोगविधि is purposely adopted here on account of their linguistic importance and general application to other शास्त्रs. Besides, the विनियोगविधि, which shows the relative value of the principal and subsidiary, is a distinctive feature of the methodology of the

मीमांसकः. It may also be added that the विनियोगविधि is calculated to *guide a teacher* in determining the principal and subordinate parts of a text to be interpreted and in giving him a *proper perspective of the subject-matter* which he is preparing for presentation.

(3) Now the प्रयोगविधि or injunction of performance is a natural development of the विनियोगविधि, since what is determined to be subordinate and principal by the विनियोगविधि is actually performed or brought into practice according to the प्रयोगविधि by following the order of succession in the various acts of the sacrifice, so that the speedy performance of the acts enjoined should be facilitated without unnecessary delay. The प्रयोगविधि thus tells us how the subordinate and principal acts are to be combined into an organic whole and what subsidiaries are to succeed what according to their order of succession. When several sentences indicative of the principal and subordinate acts are combined, there emerges from them one syntactical whole or महावाक्य, the combined meaning of which is the प्रयोगविधि itself. If this syntactical whole is to be maintained, the various acts of a sacrifice will have to be performed briskly or without delay. For, delay in action prevents us from realizing the unification or association that a particular thing is connected with another, and the syntactical unity pre-determined by us is spoiled. It is for this reason that connected or uninterrupted performance

of acts in their definite order (क्रम) is enjoined by the प्रयोगविधि, which is, therefore, also defined as the विधि laying down the order of the subsidiaries. This order is a particular kind of extension (विततिविशेष) or the sequence (पौरुषार्थ) of acts, according to which we know which thing should succeed which. In this प्रयोगविधि too there are six means of proof which are instrumental in deciding the order in which various acts of the sacrifice should be performed. They are (i) श्रुतिक्रम or order determined by direct enunciation, (ii) अर्थक्रम or order determined by purpose, (iii) पाठक्रम or order in the text, (iv) स्थानक्रम or order according to position, (v) मुख्यक्रम or order based on the principal matter, and (vi) प्रवृत्तिक्रम or order by procedure. Here also each preceding प्रमाण prevails over the succeeding one. This discussion of order is also calculated to be helpful to teachers in deciding which step in their actual procedure of teaching should follow which.

(4) The अधिकारविधि (injunction of qualification) is that which indicates the ownership or the right of enjoyment of the fruit resulting from an action. The sentence 'यनेत स्वर्गकाम' is an example of this विधि, because it intimates that the man desirous of the fruit 'heaven' becomes the enjoyer of it by means of a sacrifice. Corresponding to the distinction of कर्मन्तः into काम्य (performed with a special desire), नैमित्तिक (occasional) and नियम (daily) the

three qualifications (अधिकार) required by the performer of a rite are respectively *फलकामना* (the desire for a particular result or fruit), *निमित्तनिश्चय* (ascertainment of the occasion) and *शुचिनिश्चितकाल* (leading a pure life and performing duties at the fixed times). The three more qualifications added to these are *विद्या* (study and knowledge of the Veda), *अग्निमत्ता* (the laying of fires) and *सामर्थ्य* (competency). As every शास्त्र discusses the particular qualifications of the person resorting to it, so it is natural for the पूर्वमीमांसा to enumerate the qualifications required by the performer of a rite. Although the above qualifications are special to the पूर्वमीमांसा, yet leaving aside their particular senses, if we take their general senses, it will not be too far-fetched to apply those qualifications except 'अग्निमत्ता' to any person given to worthy pursuits and to a teacher. A teacher too should have a desire to achieve a definite result, should ascertain special occasions, should lead a pure life and perform his duties at the fixed times, should possess a sound knowledge of his subject and have competency to impart it to others.

So far we have dealt with the four chief classes of विधि, viz., उत्पत्तिविधि, विनियोगविधि, प्रयोगविधि and अधिकारविधि. The विधि is again classified on a different basis into अपूर्वविधि, नियमविधि and परिसङ्ख्याविधि, all of which tell us whether we should execute a command in them wholly or partially. The following verse describes the general nature of these three विधिस—

विधिरत्यन्तमप्राप्तौ, नियमः पाक्षिके सति ।

तत्र चान्यत्र च प्राप्तौ परिसङ्ख्येति गीयते ॥

"The विधि or अपूर्वविधि (a new injunction) occurs when something is wholly non-existent; the नियमविधि (a restrictive injunction) occurs when something is partially non-existent; and the परिसङ्ख्याविधि (exclusive specification) occurs when, out of two alternatives equally existent or present, one is excluded." In other words, the अपूर्वविधि lays down something new (अपूर्व) which is not established by any other means of proof. When, out of many means, by which an action can be performed, one means is naturally present, while the other is not present, the नियमविधि restricts us to the use of that other which is not present. 'अर्हीनबहन्ति' (He should beat the rice-grains) is an example of the नियमविधि. This sentence is not meant to indicate that the husk of grains can be removed by beating. It being a matter of common experience that when the rice-grains are beaten, the husks are removed from them, and when they are not beaten, the husks are not removed, a special sentence laying down this injunction is unnecessary. The real purpose of the sentence is, however, to restrict us to a means which is not present. We can remove the husk either by नखविदलन (separating with finger-nails) or by अघहनन (beating). Out of these two means if we suppose that the alternative of नखविदलन is naturally present (पक्षे प्राप्त) and that of अघहनन is not present (पक्षे अप्राप्त), then the sentence

The Problem of Sanskrit Teaching

‘मीहीनवहन्ति’ restricts us to अवहनन only and is, therefore, the example of the नियमविधि.†

When two alternatives are simultaneously present (युगपत्प्राप्त), the परिसङ्ख्याविधि excludes one of them. ‘पञ्च पञ्चनखाः भक्ष्याः’ [Five five-nailed animals are to be eaten] is the stock example of परिसङ्ख्या (exclusion). It is not meant to lay down the eating of five-nailed animals. For, it is generally found that men are naturally inclined without any discrimination to eat the flesh of all animals, five-nailed ones (पञ्चनख) as well as those that do not possess five nails (अपञ्चनख). Both the eating of five-nailed animals (पञ्चनखभक्षण) and the eating of those without five nails (अपञ्चनखभक्षण) are, therefore, simultaneously present owing to the natural inclination (रागदः प्राप्त) of man. As पञ्चनखभक्षण is not wholly non-existent (अत्यन्त अप्राप्त), and as no new injunction is necessary when something is done out of natural inclination, the sentence ‘पञ्च पञ्चनखाः भक्ष्याः’ cannot be an example of अपूर्वविधि. Nor is it an example of नियमविधि, because पञ्चनखभक्षण is not partially non-existent (पक्षे अप्राप्त), but is wholly existent or established (प्राप्त). Human beings allay their hunger by means of पञ्चनखभक्षण as well as अपञ्चनखभक्षण, which both are simultaneously existent or present (युगपत्प्राप्त). According to the principle of residuum (परिशेष), therefore, the sentence ‘पञ्च पञ्चनखाः भक्ष्याः’ must be an example of परिसङ्ख्या (exclusion). Thus विधि then wants us to desist from

अपञ्चनखमक्षण which is other than पञ्चनखमक्षण. The eating of five-nailed animals (पञ्चनखमक्षण) has thus to be understood as equivalent to the exclusion of the animals that are not five-nailed (अपञ्चनखमक्षण-निवृत्ति). Now 'पञ्च पञ्चनखा भक्ष्या' is an example of *implied exclusion* (राक्षणिकी परितर्ह्या), as the word 'एव' (only) is not directly stated in it, while 'अत्र हि एव आरपन्ति' (Here only, i.e., in the three verses of परमानन्दोम alone they should insert extra words) is an example of *expressed exclusion* (भौती परितर्ह्या), as the word 'एव' is directly stated in it. The implied exclusion involves three faults, viz., श्रुतहानि (abandonment of the direct sense), अश्रुत कल्पना (assumption of what is not directly stated), and प्राप्तबाध (rejection of what is already existing or present). For instance, in understanding the sense 'अपञ्चनखमक्षणनिवृत्ति' from 'पञ्चनखमक्षण' we abandon the direct sense of पञ्चनखमक्षण, assume another sense 'अपञ्चनखमक्षणनिवृत्ति' which is not directly stated, and also reject 'अपञ्चनखमक्षण' which is already established by natural inclination. The भौती परितर्ह्या in 'अत्र ह्येवावपन्ति', however, involves only one fault of प्राप्तबाध on account of the direct statement of 'एव'. It is necessary to understand these details of the नियमविधि and परितर्ह्याविधि, as both of them are general rules of interpretation widely used in other शास्त्रs, particularly in grammar and law.

After this treatment of the विधि, the first main division of the Veda, it is now advisable to turn to

the remaining four main divisions of the same, viz , मन्त्र, नामधेय, निषेध and अर्थवाद, which are subordinately helpful to the विधि in one way or another. Of them the मन्त्रs or sacred formulas remind us of the meanings of things connected with sacrifices. When this is their visible purpose (दृष्टफलकत्व), it is improper to assume an invisible result (अदृष्ट-कल्पना) of their recitation. As every part of the Veda is considered to be purposeful or meaningful, the 'Names' (नामधेय) which are words (proper nouns) rather than sentences, are also useful in making definite the character of a sacrifice to be performed. The मीमांसकs purposely accept this division (i. e. नामधेय) of the Veda for four reasons (i) There is the danger of resorting to possessive implication (मत्त्वर्थ-लक्षणाभय), (ii) there is the danger of adopting the syntactical split (वाक्यभेदभय) or the fault of understanding a single sentence as enjoining two different things at once, (iii) there is another scriptural text prescribing an accessory (तत्प्रत्ययशास्त्र); and (iv) there is comparison with another thing (तद्व्यपदेश). The मीमांसकs have exhibited subtle analytical power in the discussion of these four reasons. It may incidentally be pointed out that the avoidance of the वाक्यभेद is an important principle used in law.

The fourth division of the Veda is 'निषेध' (a negative injunction or prohibition) which is a sentence turning a man away from some action that causes an undesirable result. Just as a

विधि like 'यज्ञेन स्वर्गकामः' suggests that a man performing a sacrifice would achieve a desirable result, and *impels* (प्रवर्तयति) him to perform the sacrifice, so a निषेध like 'न क्लृप्तं मद्येत्' (One should not eat meat stuck with a poisoned arrow) suggests that the eating of poisoned flesh leads to an undestirable result and *turns* a man away from (निवर्तयति) that action. The मीमांसकs have shown much insight into language by discussing whether the negative word 'न' is to be construed with the potential affix or the root-meaning or a noun; and this topic has much bearing on the interpretation of sentences. In the निषेध the negative word 'न' is generally to be construed with the potential affix which expresses भावना. It has already been shown that the verb is the principal element in a sentence and that in the verb too the potential affix expressing भावना is more important. It has also been seen that a verb contains two elements, viz., the root-meaning (धातुयं) and the meaning of the affix (धातुसार्थं). The root-meaning 'eating' (मद्य) in the verb 'मद्येत्' is subordinately related as an instrument (साधन) to the principal element, i.e., the affix which expresses भावना, as the verb 'मद्येत्' is equivalent to 'मद्येन इष्टं भावयेत्'. Thus the root-meaning 'मद्य' which is subordinate (उपसर्गनीयम्) cannot be construed with 'न', since a subordinate word cannot be construed independently of the principal.

becomes free from so much sin] This वाक्यशेष, which yields the sense of 'पापक्षय' (removal of sin) and becomes the सात्व, forms a syntactical whole with 'नेक्षेतोऽन्तामादित्यम्', and the whole then means 'आदित्यविषयकानीक्षणसङ्कल्पेन पापक्षय भावयेत्' [He should bring into being the removal of sin by observing the vow of not looking at the sun]. This becomes, therefore, a पर्युदास or a positive command tinged with negation.

The second difficulty is the contingency of an option in the case of understanding a sentence as a निषेध. In order to avoid this contingency it is sometimes necessary to resort to a पर्युदास, the instance of which is found in 'यजतिषु ये-यजामह करोति, नानुयाजेषु (ये-यजामह करोति)' [He should say 'ये यजामहे' in the याज्याs but not in the अनुयाजस]. It has been settled by the मीमांसकs that the होतृ-priest should first utter the words 'ये यजामहे' at the places where oblations are to be offered after the अश्वर्यु's command 'यन्', and then he should recite the याज्याs (sacrificial formulas). Again, it has been stated that the words 'ये यजामहे' are not to be added before the मन्त्रs for the अनुयाजस (three offerings of ghee).

Here the *prima facie* view is that the first part 'यजतिषु ये-यजामह करोति' expresses ■ विधि, while if in the latter part 'नानुयाजेषु (ये-यजामह करोति)' 'न' is construed with the affix in 'करोति' (understood), 'नानुयाजेषु' etc. expresses a प्रतिषेध, which prohibits what ■ already established (प्राप्त) by the विधि in the

first part This प्रतिषेध then means "He should not say 'ये यजामहे' in the अनुयायस " As we have here two scriptural texts of equal force opposing each other, there is an option (विकल्प) as to what is to be done and no annulment (बाध). For, a बाध occurs when a passion (for the murder of ■ ब्राह्मण, for instance) is already existent (प्राप्त) and when it is annulled by ■ stronger scriptural passage (as, ब्राह्मणो न हतव्य) As this is not the case with the विधि and निषेध in 'यजतिषु ये-यजामह करोति, नानुयायेषु', i e , as both the विधि and निषेध are of equal force, we should take this as an option (विकल्प) instead of बाध Again, two scriptural passages which are mutually independent can annul each other, and then a बाध would take place But the निषेध in 'न अनुयायेषु' is dependent on the preceding विधि in 'यजतिषु' etc , for the completion of its own meaning and for the establishment of what is prohibited. When, therefore, one scriptural passage prohibits what is laid down by another scriptural passage, only विकल्प is possible and not बाध, as both the passages are authoritative

The conclusive view is that it is not proper to assume a विकल्प here, as both the scriptural texts become unauthoritative thereby In other words, if it is held that 'यजतिषु ये-यजामह करोति' is true, the words-'ये-यजामह करोति' used with 'नानुयायेषु' become unauthoritative A विकल्प should, therefore be avoided as far as possible, as it involves faults Again,

in the case of a विकल्प we have to assume a double unseen result (अपूर्व), one for a विधि, and another for a प्रतिषेध, since the विधि and the प्रतिषेध in the present instance would be for the good of man (पुरुषार्थ) and not for the sake of the rite (क्त्वर्थ) 'नानुयाजेषु ये-यजामह करोति' should, therefore, be understood as a पर्युदास (exception) by construing 'नञ्' with 'अनुयाजेषु', and not as a प्रतिषेध (negation), where 'नञ्' is construed with the affix in 'करोति'. When we thus resort to पर्युदास and construe 'नञ्' with 'अनुयाजेषु', the words 'न + अनुयाजेषु' are by लक्षणा equivalent to अनुयाजव्यतिरिक्तेषु (to the exclusion of the अनुयाजस), and the whole sentence 'नानुयाजेषु ये-यजामह करोति' means 'अनुयाजव्यतिरिक्तेषु यजतिषु ये-यजामह इति मन्त्रं कुर्यात्' (He should use the मन्त्र 'ये यजामहे' with the याज्यास which are excluded by the अनुयाजस). Thus when we take this as a पर्युदास, the opposition between two scriptural texts of equal force occurring in the विकल्प does not arise. In this पर्युदास 'ये-यजामह' is not a new विधि, but is simply an allusion (अनुवाद) to what has been laid down in the general rule 'यजतिषु ये-यजामह करोति', and this अनुवाद is resorted to only in order to make an exception in the case of the अनुयाजस.

It is thus found that a पर्युदास (exclusion) restricts a general rule. An उपसहार (restriction) too does the same yet the difference between both of them is that a पर्युदास restricts a general rule only to what is other than the particular case stated in the

पर्युदास, while an उपसहार restricts a general rule only to the particular case that is stated in the उपसहार itself. Again, a पर्युदास is negative, while an उपसहार is positive. For instance, the four-fold division of पुरोडाश mentioned in the general rule 'पुरोडाश चतुर्धा करोति' (He divides the पुरोडाश into four parts) is restricted only to the 'आग्नेय पुरोडाश' owing to the particular sentence, 'आग्नेय चतुर्धा करोति' (He divides the आग्नेय पुरोडाश into four parts), which is an example of उपसहार.

In spite of the contingency of the faulty विकल्प, we have sometimes inevitably to resort to प्रतिषेध (prohibition) rather than to पर्युदास. पर्युदास is an exception to प्रतिषेध, but the प्रतिषेध resorted to in such a case is an exception to the पर्युदास, i. e., प्रतिप्रसव (an exception to an exception). In the अतिरात्र (a form of ज्योतिष्येय sacrifice) there are two sentences, of which 'अतिरात्रे षोडशिनं गृह्णाति' (At the अतिरात्र he should take the षोडशिनं cup) is a विधि, and 'नातिरात्रे षोडशिनं गृह्णाति' (At the अतिरात्र he should not take the षोडशिनं cup) is a निषेध. A विकल्प which is faulty is, therefore, contingent here. If it is to be avoided, we have to resort to पर्युदास, in which 'नन्' will have to be construed with either of the nouns 'अतिरात्रे' or 'षोडशिनम्'. Then the second (negative) sentence will respectively assume the form of either 'अतिरात्रव्यतिरिक्ते षोडशिनं गृह्णाति' (He should take the षोडशिनं at the sacrifices other than the अतिरात्र)

or 'अतिरात्रे पोडशिव्यतिरिक्तं गृह्णाति' (He should take the cups other than the पोडशिन् at the अतिरात्र). As both these meanings are quite contrary to the विधि 'अतिरात्रे पोडशिन् गृह्णाति', it is impossible to assume a पर्युदास here. Hence, by construing नञ् with the प्रत्ययाद्ये the sentence 'नातिरात्रे पोडशिन् गृह्णाति' must inevitably be taken to be a प्रतिषेध (prohibition) of 'अतिरात्रे पोडशिन् गृह्णाति', although there is the contingency of विकल्प in this. It has already been shown that a प्रतिषेध like 'न कलञ्जं भक्षयेत्' prohibits that which leads us to an undesirable result (अनर्थ). In other words, this प्रतिषेध is meant for the good of man (पुरुषार्थ). But the प्रतिषेध of taking the पोडशिन् cup does not lead us to an undesirable result, as it is laid down for the sake of the sacrifice (कृत्यर्थ), and not for the good of man (पुरुषार्थ). The विकल्प, therefore, that has to be admitted on account of this प्रतिषेध is not faulty. There are two classes of विकल्प, viz, व्यवस्थित (fixed or limited) and अव्यवस्थित (unlimited). The विकल्प which are fixed or which depend upon the will of the agent are not faulty. The nice distinction made by the मीमांसकसः between प्रतिषेध and पर्युदास or between पर्युदास and उपसंहार, is very useful for interpreting negative sentences in literature in general, and Sanskrit literature in particular. Although the मीमांसकसः lay more stress on the potential form (विधिलिङ्) of verbs in this respect, the principles of विधि and निषेध may generally be made applicable to the verbs in the indicative mood also.

The fifth and last division of the Veda is अर्थवाद (explanatory or supplementary statement) which praises a thing laid down by a विधि and censures a thing prohibited by a निषेध. Although the अर्थवाद्स in the ब्राह्मण consist of lengthy and imaginary stories, legends, etc., and sometimes contain descriptions of impossible or fanciful things, they are not meaningless. For, instead of understanding them in their literal or primary sense, we have to interpret them by resorting to implication (सङ्गता). Being taken in its implied sense an अर्थवाद is connected with the शब्दी-मावता (verbal energy) in a विधि or निषेध, and praising or censuring a thing contained in either of them. It expresses the manner of performance (इतिवर्तयता) of a rite. The अर्थवाद thus becomes meaningful when it forms a syntactical whole (एकवाक्यता) with the विधि or निषेध laid down in the Veda. For instance, 'वायुर्देवेष्टिष्ठा देवता' (वायु is indeed the swiftest deity) is an अर्थवाद, the purpose of which is not merely to denote its own primary sense, but to become meaningful by praising the thing enjoined in the विधि 'वायव्यं श्वेतमालभेत् नृत्तिकामः' (One desirous of prosperity should sacrifice a white animal to वायु), and by subordinately forming a syntactical whole with that विधि which is principal. The अर्थवाद्स implying censure, of course, form a syntactical whole with a निषेध. As thus अर्थवाद्स indirectly impel a man to perform an action stated in a विधि, or turn him away from it

thing prohibited in a निषेध, they are more connected with the शब्दी भावना than with the आर्थी भावना.

अर्थवाद is of three kinds: गुणवाद (a figurative statement), अनुवाद (a corroborative statement) and भूतार्थवाद (a statement of the past).

(1) गुणवाद, taken in its primary sense, contradicts some other means of proof; but, understood in its secondary or figurative sense, it implies similarity or identity of a *quality*. In the sentence 'आदित्यो यूषः' (The sacrificial post is the sun) the identity between 'आदित्य' and 'यूष' contradicts Perception (प्रत्यक्षप्रमाण); yet both of them are said to be identical on account of the common quality of 'brightness'. The sense of the sentence is that the sacrificial post is as bright as the sun; and this sense is obtained by adopting लक्षणा (implication).

(2) अनुवाद reiterates or corroborates what is already existing or what is ascertained by other means of proof like Perception. The sentence 'अग्निर्हिमरा भयत्रम्' (Fire is an antidote against cold) is in praise of अग्नि; yet, it is the statement of an already existing fact that fire protects us from cold.

(3) भूतार्थवाद neither contradicts other means of proof nor corroborates them, but simply states what is said to have taken place in the past. The sentence 'इन्द्रो वृषाव दध्नुदधत्' (इन्द्र lifted his thunder-bolt against द्यु) is an instance of this variety.

An अर्थवाद may comprise a sentence or passage in the form of a story, description, allegory, etc.; yet it is always to be formed into a synthetic whole with the सिद्धि. The wider meaning of this principle may be understood that subordinate parts of a sentence or passage in literature and शास्त्रs are always to be unified with the main sentence or idea of an author. As in such sentences or main ideas the *intention* or *purport* of an author (वक्तृतात्पर्य) is centred, the various concrete, illustrative, artistic and persuasive ways of expression adopted by him to arrive at the main idea should, in interpretation, be naturally construed with his purport, so that the synthetic meaning of that author would be clearly grasped. It is noteworthy here that in consonance with the principle of अर्थवाद the अमिहितान्वय school of the मीमांसक, with this synthetic purpose in view, emphasizes the तात्पर्यवृत्ति, which will be dealt with later on.

We have so far given a summary of the most important *principles of interpretation* propounded by the मीमांसक, leaving all the minute details. Those principles have been summarized here in such a manner that they might be seen in their proper perspective and their importance from a new point of view might be realized. There is, of course, twofold purpose in giving this summary. The first purpose is to show how the मीमांसक too in their particular science have followed the general *principles of methodology*. In other words, it is,

shown here how the मीमांसकs determine the subordinate and principal elements of their cult, how they exhibit distinctness and unity of purpose (१,२ धर्म), how they unite the subordinate and principal elements with that purpose and how they organize all the elements into a synthetic whole or a system. In this process they first classify their subject-matter into minor and major parts and then develop it into a synthetic whole. As thus the methodology of the मीमांसकs is *analytico-synthetic* like that of the other शास्त्रs, it evidently deserves a prominent place in the survey of general methodology. The second purpose is to present in a nutshell the principles of interpretation belonging to the मीमांसकs, as they have substantially contributed to the general linguistics and merit wider application. It is actually found that almost all the above laws of interpretation, particularly those of विनियोगविधि, निषेध, नियम, परिसङ्ख्या and अर्थवाद, which lay due stress on the sentence-aspect of language i. e., which make individual words subordinate to a sentence, have been widely adopted by the शास्त्रs like व्याकरण, साहित्य, वेदान्त, धर्मशास्त्र etc. Those laws of interpretation which are the best parts of the मीमांसा are, therefore, of permanent value and are worthy of preservation. Particularly, when we take into account the nature of Sanskrit language, as formerly dealt with, we can realize the utility and importance of those principles in the matter of the scientific and synthetic exposi-

tion of sentences in language. We have also shown above at different places how those principles, looked at from a new point of view, supply a sound *basis for language teaching*; and in this respect they compare favourably with the Western principles of the study and teaching of language. It has been again shown how the मीमांसा principles of methodology apply in a more or less degree to the science of teaching in general and language-teaching in particular. Other linguistic implications of those principles will again be brought out in detail later on at different places according as there is an occasion for their exposition. Suffice it to say here that in union with the theories of the न्याय about प्रमाण (means of proof) and those of the व्याकरण about पद (a word), those of the मीमांसक about वाक्य (a sentence) give a completely scientific turn to the methods of expounding literature and शास्त्र.

VII. THE COMPARATIVE METHOD.

Employment of the theories of पद, वाक्य and प्रमाण in the scientific exposition of शास्त्र and literature necessarily presupposes a comparative study of the व्याकरण, the मीमांसा, and the न्याय, the sciences of general interest and application; and this will vouch for the existence of comparative, critical and scientific

Naturally the Shastris who study the व्याकरण, the मीमांसा, the न्याय, the वेदान्त, the साहित्य, etc., are fully conversant with all those methods relating to पद, वाक्य and प्रमाण, and the denial of these actual facts is a misrepresentation of truth. We must, however, be alive to the fact that some Shastris study only one of those शास्त्रs and resort to narrow specialization, in which there is little scope for the Comparative Method. Yet generally speaking, many Shastris, having recourse to wider specialization, can be found even up to the present day. This wider specialization, which is very desirable according to the modern tendency in education, prompts a student to know everything of a few allied subjects and something of other distantly related ones. It can, therefore, be asserted that this modern tendency was not only prevalent in ancient India, but is still observable in the Shastri methods of teaching the शास्त्रs and literature.

VIII THE SYNTHETIC METHOD. THE METHODS OF THE वेदान्त.

The most eminent of all the versatile luminaries of ancient India is शुद्धाचार्य, who with a comparative outlook first realized the importance of amalgamating the principles of पद (व्याकरण), वाक्य (पूर्वमीमांसा) and प्रमाण (न्याय) for the exposition of the वेदान्त.

philosophy, and who² is, therefore, aptly called 'पदवाक्यप्रमाणपारावारीण'. He has enriched Sanskrit language with his substantial contribution to the rational or scientific exposition of the Vedic literature in general and of the Upanishadic philosophy in particular, and has immensely influenced later authors. It is, therefore, essential to observe the noteworthy features of the methods of explaining the Upanishadic sentences and the worldly phenomena, as employed by him. We have to limit this treatment to the observation of his methodology rather than to a connected and detailed exposition of his philosophical thought, which will, of course, be taken into account incidentally so as to shed light on his methodology. छद्गराचार्य, doubtless, admits that the principles of पद, वाक्य and प्रमाण are conducive to a systematic and graded exposition of the वेदान्त, yet he never forgets that they are relatively subordinate to the Transcendental Reality and intuitional realization (अनुभव) of the Highest Self (ब्रह्मन्, परमात्मन्) with Whom the Individual Self (जीवात्मन्) is intrinsically identical. He, therefore, saw with penetrating insight that the main purport (वाक्यार्थ) of the Upanishadic sentences was identity (ऐक्य) or non-duality (अद्वैत) of the Individual Self and the Universal Self. This main purport of non-duality is corroborated by the Upanishads themselves in the four महावाक्य of the four Vedas, viz., 'प्रह्मन् ब्रह्म' (Brahman is pure Intelligence), 'अहं ब्रह्मास्मि' (I am Brahman), 'तत्त्वमसि'

Reality of परमात्मन्. They are, therefore, very valuable for one who is earnestly proceeding on the path to Self-Realization. Hence शङ्कराचार्य thinks that along with श्रुति the intuition (अनुभव) of the Seers of Truth too is authoritative. He, however, does not discard the Logical Method, which should be followed, according to him, without contradiction to the purport of श्रुति. It may be remarked here that few philosophers in India have resorted to the logical method to the extent to which शङ्कराचार्य has resorted to it. The fact that many sentences in his भाष्य can be easily transformed into syllogisms testifies to his prominent use of the Logical Method, which he employs while refuting his opponents and convincing them of his conclusions also. Yet he fully recognizes the limitations of the Logical Method or Reasoning in transcendental matters, where श्रुति must be the final authority. Mere reasoning without the help of श्रुति leads us nowhere, since one reasoning is falsified by another, and this process continues *ad infinitum* in the absence of any realization of Truth. He, therefore, concludes that Reasoning, which is supported by श्रुति and helps its interpretation, should be adopted in the वेदान्त. As reasoning is useful only on the empirical plane (व्यावहारिक सत्ता), and as in consonance with श्रुति it gradually leads us to the Absolute State (पारमार्थिक सत्ता), the Logical Method without being opposed to Transcendental Experience subserves it. शङ्कराचार्य thus harmonizes Reasoning (तर्क, युक्ति)

with श्रुति and intuition (अनुभव) of Seers.* It should be remembered that we see through ignorance (अविद्या, माया) the duality of names and forms of the phenomenal world on the substratum (अधिष्ठान) of the non-dual ब्रह्मन्. As the function of all the above प्रमाणs including the श्रुति is to dispel that ignorance and indirectly to lead an aspirant by the maxim of 'शाखाचन्द्र' (the moon on the branch) to the self-luminous ब्रह्मन्, they are relatively authoritative on the empirical plane only. The प्रमाणs cannot directly point out the ब्रह्मन् but suggest its all-pervading presence by means of लक्षणा (Implication). As soon as they dispel ignorance, the self-luminous ब्रह्मन् manifests itself as one Ultimate Reality, and the function and authority of the प्रमाणs are over. Here the false ignorance is removed by the प्रमाणs which are false from the Absolute point of view, and then ब्रह्मन् is realized as ever-present. For, the removal of darkness is itself the attainment of light. Maintaining this position about the प्रमाणs इहोपनिषद् makes use

* वाक्यार्थविचारणाध्यवसाननिर्मुक्ता हि ब्रह्मात्मतिर्नानुमानादिप्रमाणान्तरनिर्मुक्ता । एतत् त्वं वेदान्तवाक्येषु चरन्तो जन्मादिकारणरादिषु तदर्थं प्रहृणद्वाक्यापानुमानमपि वेदान्तवाक्यपरिणेषि प्रमाणं मयत्र निर्यापते, भुत्वैन च सहाय्येन तर्कस्याभ्युपेतत्वात् ।...न धर्मविज्ञासायामिह भुवादय एव प्रमाणं ब्रह्मविज्ञासायां, किन्तु श्रुत्यादयोऽनुभवोदयश्च यथावन्मनसिह प्रमाणम्, अनुभवावसानरसाद् भूतवस्तुनिर्णयनाय ब्रह्मज्ञानस्य ।

world. Again, instead of being opposed to the modern scientific inventions, which contribute to the worldly prosperity (अभ्युदय), शङ्कराचार्य's system affords full scope for them on the phenomenal plane, if they do not lead us astray to the destruction of humanity through exploitation and aggression, and if they do not delude us as to the main human goal, which is the Realization of the Self (निर्धेयस). On the other hand, every such invention, past or future, is a new addition of names and forms (नामरूप) to the former ones, and demonstrates the truth that all this diversity emanates from Unity, which is defined by the वेदान्त as 'the intelligent cause of this universe'.

As said above, the Upanishads contain descriptions of the creation and dissolution of the universe, and it is stated in them that ब्रह्मन् is the intelligent cause of the creation sustenance and dissolution of the universe in Itself. The sentences 'यतो वा इमानि भूतानि जायन्ते' (तैत्ति० ३।१) — 'From whom these beings are born, etc', 'सर्वकर्मा सर्वकाम सर्वगन्ध सर्वरस' (छा० ३।१४।२) — 'From whom all actions' desires, smells and flavours emanate, 'etc', 'give us an idea of the relative or qualified (अपर, सगुण) ब्रह्मन्. On the other hand, there are Upanishadic sentences which 'merely indicate the true nature of ब्रह्मन्, as, 'सत्यं ज्ञानमनन्तं ब्रह्म' (तै० २।१) — 'ब्रह्मन् is pure Existence Intelligence and Infinity,' or those which negate all attributes of ब्रह्मन्, as, 'अशब्दमस्पर्शमरूपमण्डयम्' (कठ. ३।१५) — 'Which is without sound, touch, form and

decay'. These latter sentences in the Upanishads tell that there is no relativity in ब्रह्मन्, but that ब्रह्मन् is Absolute or unqualified. शङ्कराचार्य, on the basis of such sentences and of the ब्रह्मसूत्र (३।२।११-२१), says from the synthetic point of view that the भुक्ति makes this distinction simply for the sake of leading an aspirant from the first to the second by gradual stages, and does not mean that the सगुणब्रह्मन् is the ultimate reality.* The harmony between such two sets of भुक्ति can be established by the hypothesis of Nescience or माया. That is to say, the निर्गुण ब्रह्मन् becomes सगुण ब्रह्मन् or ईश्वर on account of the limiting adjunct (उपाधि) of Nescience or माया, which is the incomprehensible power of ब्रह्मन् itself, and which, without really being an entity separate from ब्रह्मन्, is supposed to be different from it. This Nescience, illuminated by the self-luminous ब्रह्मन्, shows us the imaginary world of names and forms. In other words, ब्रह्मन् being associated with the limiting adjunct of Nescience is said to be the cause of the creation of the world, just as the rope associated with the ignorance relating to it is said to create the imaginary snake on it. Thus the world is falsely created, sustained and dissolved by the सगुण ब्रह्मन् or ईश्वर in Himself, just as the snake is

* भेदस्योपासनार्थं चादभेदे तात्पर्यात् । (ब. सू. भा. ३।२।१२)
 सस्मादेवंजातीयेषु वाक्येषु यथाभूतं निराकारमेव ब्रह्मावधारयितव्यम् ।
 इत्येतां त्वानावद्वृत्तमपि यथाणि वाक्यानि न तत्त्वधानानि । उपाधनाविधि-
 प्रधानानि हि तानि । ब. सू. भा. ३।२।१४.

falsely created, sustained and 'dissolved in itself by the rope. As then the creation, sustenance and dissolution of the world are merely a false appearance or magic transformation (विवर्त) on the substratum of ब्रह्मन्, the causality of ब्रह्मन् and its name 'ईश्वर', 'सगुण', etc., are relatively true as long as the worldly phenomena appear, and not its true nature. Its true nature is, therefore, 'सत्य ज्ञानमनन्त ब्रह्म', or that which negates all attributes. The definition, wherein ब्रह्मन् is relatively described as the imaginary cause of the world, is called 'तदस्य रक्षण', and the definition, wherein its true nature is indicated, is called 'स्वरूपलक्षण'.

As ब्रह्मन्, through the agency of माया, becomes the imaginary cause of creation, so it is also the cause of the dissolution of the world in itself. It is, therefore, both the efficient cause (निमित्तकारण) and the material cause (उपादानकारण) of the universe, just like the spider sending forth and drawing in its threads.† Since ब्रह्मन् appears to be the world to ignorant people by magic transformation (विवर्त), and not by actual transformation (परिणाम), the view of शङ्कराचार्य about causation is different from the परिणामवाद of the साङ्ख्य, who accept the non-intelligent Primeval Matter (प्रकृति) as the cause and the intelligent पुरुष as different from it. The theory of विवर्त differs also from the आरम्भवाद of the न्यायवैशेषिक who accept God as only the efficient cause and the infinitesimal

† यथोर्णनामि सूत्रे शङ्कते च ।—मु. १.१.७.

atoms, which are different from God, as the material cause. Now if it is supposed that actual transformation, (परिणाम) of ब्रह्म takes place, the immutability of the Intelligent ब्रह्म described by the *श्रुति* would be falsified, and none would seek to attain It, as the eternal Bliss of the Self.

It is noteworthy that the Causal Relation postulated in every science other than the वेदशास्त्र is based upon the distinction of cause and effect. The cause is defined as 'an invariable, unconditional and immediate antecedent of a phenomenon.' But there the 'invariability' etc. of the cause, without being actually and definitely perceived, rests on our belief in 'probability'; and even a single fact coming forth, as contradictory to that probability frustrates that causation. There is, really speaking, no line of demarcation where the causal state ceases and where the effect begins to appear. In most sciences the cause is probable but is only probable though for the sake of the cause to be different from the effect; yet the cause and the effect in their true essence are not different. They are merely names and forms attributed to the same eternal essence. The worldly phenomenon is then a beginningless flux of 'names and forms' where the antecedence of the cause and the sequence of the effect cannot be settled; and the change that appears to take place and that makes us employ the words 'cause and effect' is not at all a change in the inner essence, which is the eternal Existence,

Intelligence and Infinity (सत्य ज्ञानमनन्तम्), but is a change only in names and forms imagined by our mind. This is the reason why शङ्कराचार्य adopts the अनिर्वचनीयव्याप्ति (Theory of inexplicability) or the विवर्तवाद (Theory of illusory transformation) in order to account for the phenomena of the universe; and he accepts the causality of ब्रह्मन् through 'विवर्त' and that of माया associated with it through परिणाम. It is here interesting to note that the modern scientists cannot definitely explain the relation between electrons and protons, and are gradually being led to rest on 'अनिर्वचनीयता' (inexplicability). It may, therefore, be said that they are ceasing to be Materialists, that the causal relation of things, experimental work, scientific method, induction, etc., are relatively true from the phenomenal standpoint, and that all theories attempting to explain the phenomena of the universe are provisional or relative,—true in the व्यावहारिक सत्ता only. Time and space which are the basis of the causal relation and several provisional theories are merely the subjective musings of the mind. Although the विवर्तवाद, postulated by शङ्कराचार्य for explaining the creation and dissolution of the world, as described in the Upanishads, is such a provisional theory, *it serves best its purpose of leading the aspirant to the Ultimate Reality of the Absolute*. According to this theory the effect is not different from the cause, and hence the world of names and forms which falsely appears in manifold ways upon the unaffected ब्रह्मन्, its sub-

stratum, is not different from ब्रह्मन्, just as the snake on the rope is not different from the rope, or the dream-world is not different from the dreaming person.

The world is then an illusion, not in the sense that 'it is the void (शून्य) or non-entity of the Buddhists, but in the sense that it has no existence independently of ब्रह्मन्, which is Existence, Intelligence and Infinity. It should be particularly noted that शङ्कराचार्य does not deny the reality of the world on the phenomenal plane. What he means is that the world is relatively real as long as our senses and mind operate, or as long as the cosmic ignorance (चमटि अद्येन = माया), which gives rise to it is not removed by the superconsciousness of Absolute Reality, just as a dream is real as long as we have not attained wakefulness. As in the case of the snake appearing on the rope we cannot say whether it exists or does not exist, so in the case of the world too we cannot say whether it exists or does not exist. Since the world is neither existent nor non-existent (सदसद्विलक्षण), we have to conclude that it is inexplicable (अनिर्वचनीय). The existence or reality of the world does not belong to itself, but belongs to ब्रह्मन्, just as the reality of the snake does not belong to itself but belongs to the rope. This is what शङ्कराचार्य means by the words 'माया' and 'मिथ्या' which do not mean 'शून्य' (void, nothing). It must be remembered that an illusory phenomenon appears only on a positive basis and not on a

negative non-entity So the illusory world appears to be real (relatively) on the substratum of the ever-existent ब्रह्मन् Again, as the relation between the world and ब्रह्मन् cannot be explained either by सयोग (conjunction) or by समवाय (inherence), it has to be concluded that it is due to the Superimposition (अव्यास) caused by Nescience.

It should not be supposed that the theory of माया and that of Superimposition (अव्यास) arising from it are शङ्कराचार्य's own fabrications For references to माया, express,§ implied† or through the use of the word 'अविद्या'§ can be found in the Upanishads as well as in the ब्रह्मसूत्र In the ऋग्वेद the word 'माया' is used in the sense of 'a wondrous or supernatural power', and in the नारददीयसूत्र (ऋ X. 129) the idea of 'अनिर्वचनीयता' (inexplicability) is found embedded In the अथर्ववेद the word 'माया' is used in the sense of 'magic', which further develops into the sense of 'illusion' गौडपादाचार्य, the great Guru of शङ्कराचार्य makes repeated references to 'माया' in the sense of 'illusion' in his माण्डूक्य कारिका What शङ्कराचार्य did was that on the basis of these data he synthesized the idea of माया and gave a systematic exposition of it

§ बृह० २।५।१९, प्रश्न० १।१६, श्रुता. १।१० and ४।९-१०;
ब्रह्मसूत्र ३।२।३

† बृ० २।४।१४, ३।४।२, ४।४।१९, छा० ६।१।४, ७।२।४।१,
८।३।१-३, कठ० ४।१०, ब्र० सू० २।१।१४, २।१।२८.

§ बृ० ४।४।४, कठ० २।४-५, मु० १।२।८, २।१।१०, छा० १।१।१०.

This idea can also be corroborated by quoting the empirical experience of every being. Just as every human being says 'I know', so he also says 'I do not know' (अहमहं, न विद्विद्वेदिषम्). This empirical experience of 'knowing' is the indication of the fact that every being is of the nature of pure Intelligence or Knowledge (चित्स्वरूप); while the experience of 'not knowing', which is somehow associated with 'knowing', and which is *really illuminated by pure Intelligence*, is the indication of the fact that he is possessed of innate Ignorance. This Ignorance looked at from the, individual (अद्वि) point of view is called 'अविद्या' and from the collective (समद्वि) point of view it is called 'माया' or Cosmic Ignorance. This Ignorance or Nescience makes us superimpose the body, the mind, etc., upon our inward Intelligence and designate it as 'the individual, the knower or the subject' (ज्ञी, प्रमाण, विषयी). It again makes us superimpose the whole world of names and forms on the external all pervading Intelligence and call it 'the universe, the known or the object' (अज्ञत्, प्रमेय, विषय). Further the subject and his attributes are superimposed on the object and its attributes, or the object on the subject; and thus the Real and the Unreal are coupled together through this inherent Ignorance. The fact, however, is that the pure Intelligence (सद्वि), internal and external, or individual and universal, is Unity without a gap. For, no means of knowledge (प्रमाण) can connect itself with the knower (प्रमाता) and the

known (प्रमेय) unless all are essentially one, though they appear to be different from one another on account of illusory limiting adjuncts (उपाधि). Really speaking, the same eternal Intelligence (चित्, सविद्) is, as it were, divided into three modes, viz, प्रमाता, प्रमाण and प्रमेय by the process of Superimposition (अध्यास). This superimposition is defined by शङ्कराचार्य as, "the false perception, in the form of recollection, of a thing previously seen, in another thing",* or "the supposition of a thing in another thing where it does not exist"† While giving this definition of Superimposition शङ्कराचार्य quotes, on the same, the views of other systems of philosophy, viz, the अन्यथाख्यातिवादिन्s or नैयायिकs and माट्टमीमांसकs, the आत्मख्यातिवादिन्s or विशानवादी बौद्धs, the अख्यातिवादिन्s or प्रामाणिकमीमांसकs and the असत्ख्यातिवादिन्s or शून्यवादी बौद्धs. It will be particularly noted that शङ्कराचार्य here finds with a comparative and synthetic outlook the common feature of all these views, and says that all these systems agree in respect of holding Superimposition to be the assumption of the attributes of one thing in another thing‡ He himself resorts, however, to the विवर्तवाद or अनिर्गमनीयख्याति, which is so called because we cannot explain how this phenomenon takes place.

* आह-बोध्यमध्यासो नामेति । उच्यते-स्मृतिरूप परम पूर्व-दृष्टवभास । (अध्यासभाष्य).

† अध्यासो नाम अतर्हिमस्तद्वुद्धिः । (अ. भा.)

‡ सर्वथापि धन्यस्यान्वयधर्मावभासता न व्यभिचरति । (अ. भा.)

It will be noted that शङ्कराचार्य adopts the विवर्तवाद according to the maxim of 'अध्यारोपापवाद' § or the method of assumption and negation. The world is first assumed to exist and then negated, as the snake is assumed to exist on the rope and then negated. Strictly speaking, this विवर्तवाद naturally culminates in the अज्ञातिवाद of गौडपादाचार्य. For, false creation or dissolution of the world is equivalent to no creation or dissolution, as the false assumption or negation of the snake on the rope means that the snake is never born or destroyed. The Nescience, the विवर्त or अध्यास resulting from Nescience, and the duality of the world are, however, postulated, like the hypothesis in geometry, according to the ordinary experience or crude understanding of ignorant pupils, simply for the purpose of gradually leading them to the Highest Unity of परमात्मन्. This method of teaching is strictly in accordance with the फारिका of गौडपाद, who purports that the assumed duality of the teacher, the taught and the शास्त्र is simply for the purpose of 'instruction', and that it disappears when the Highest Reality is known §. Again, गौडपाद says that the separateness of the Individual Soul and the Universal Soul is only secondary and not primary, for, it is assumed after

§ Read the following verse— “ इत्युक्त्वा विमुक्षीकृत्य शिष्यं
 कुरुया गुह । अध्यारोपापवादाभ्यां निष्प्रपञ्च प्रपञ्चयन् ॥२१५॥

(सर्ववदान्तसिद्धान्तसारसङ्ग्रह)

§ उपदेशादत्र बाधो ज्ञाते द्वैते न विद्यते । माण्डूक्यफारिका, १।१८-

separate entity (i.e. the world), and in which there is the Absolute Rest of परमात्मन्, as it is in deep sleep (सुषुप्ति). These three grades have been postulated by शङ्कराचार्य in order that the aspirant should reach the highest goal through graded steps. In the अद्वैतवेदान्त the दृष्टिसृष्टिवाद (Absolute or Pure Idealism) is the foremost theory, which propounds that the universe is not apart from the sight (Intelligence) of the Seer, or that it is pure Intelligence (सर्विद्), and which is, therefore, meant for the advanced people of the प्रातिभासिक and पारमार्थिक states. The main point to be noted here is that extraordinary synthetic power, logical acumen and wider outlook have been exhibited by शङ्कराचार्य in propounding the विवर्तवाद and in giving an analytical-synthetic interpretation of the Upanishads.*

* The task of reducing the teaching of the whole of the Upanishads to a system consistent and free from contradictions is an intrinsically impossible one. But the task once being given, we are quite ready to admit that Sankara's system is most probably the best which can be devised. We yet acknowledge that the adoption of that distinction (of a lower and higher Brahman) furnishes the interpreter with an instrument of extraordinary power for reducing to an orderly whole the heterogeneous material presented by the old theosophic treatises. Sankara's method thus enables him in a certain way to do justice to different stages of historical development, to recognise clearly existing differences which other systematisers are intent on obliterating. It (Sankara's system) is not only more pliable, more capable of amalgamating heterogeneous material

It has been shown above that the व्यावहारिक सत्ता, प्रातिमासिक सत्ता and पारमार्थिक सत्ता broadly correspond to the three states of the Individual Soul, viz., जाग्रत्, स्वप्न and सुषुप्ति. All human activities, physical as well as intellectual, ordinary as well as scientific, proceed only in the consciousness of जाग्रत्, and the reality of the phenomenal world is perceived only in the जाग्रत्. But to lay undue stress on this जाग्रत् and to call the world 'real' from the stand-point of जाग्रत् is only a partial approach to Truth, which is, therefore, bound to remain 'relative.' Unless the experiences of all those three states are analysed, and unless the unbroken (अखण्ड) presence of One Seer or Witness (सिद्धिन्) of the three states is synthetically realized, there can be no complete approach to the Absolute Truth. Every one of those three states being evanescent is annulled by the other, so that when one state is present, the other is absent, while the सिद्धिन्, who illumines and unifies all their conscious as well as unconscious experiences and yet remains untouched by them, is one and the same. The assumption of the existence of those three states, therefore, involves अव्ययत्व, and the negation of them so as to approach the ever-present सिद्धिन् involves अपवाद. In other words, the

than other systems, but its fundamental doctrines are manifestly in greater harmony with the essential teaching of the Upanishads than those of other Vedantic systems

—G. Thibaut—Introduction to the Vedānta-Sūtras,
pp. CXXII-CXXIV.

examination of all the three states and their negation is the process of *Analysis*, while the realization of one साक्षिन् everywhere is the process of *Synthesis*. The whole method here employed may then be called the *Analytico-Synthetic Method*, which being thoroughly scientific deserves to be employed as the complete method even by the modern mental sciences in their search for Truth. Although this method is called 'अन्वयव्यतिरेक' in the वेदान्त system, it somewhat differs from the 'अन्वयव्यतिरेक' of the ज्ञेयवैयक्य, as the latter is applied only to the experiences of the जाग्रत्-state and takes the world to be a real entity. The 'अन्वयव्यतिरेक' method of the वेदान्त, on the other hand, is applied not only to जाग्रत् but to स्वप्न and सुषुप्ति also, for demonstrating their reciprocal absence and negation (व्यतिरेक) and for realizing the all-pervading presence (अन्वय) of साक्षिन्. As then this method of अन्वयव्यतिरेक is applied, to the whole human experience, conscious as well as unconscious, its employment for the examination of the three states (जाग्रत्स्वप्नसुषुप्ति) and realization of साक्षिन् is the fundamental topic of the वेदान्त philosophy.

This most important topic has received very subtle exposition in several Upanishands, † the माण्डूक्यकारिका and the भाष्य of शङ्कराचार्य. The method of अन्वय (Inclusion, Synthesis) is employed by the

† कठ. ४।४; छान्दोग्य ६।८-११; बृह. २।१।१५-२०, २।५।१-१५, ४।२।३, ४।३।१-३८, कौषीतकि. ३।३.

Upanishads in affirmative sentences like 'सर्वे खल्विदं ब्रह्म' (छां. ३।१४।१)—[All this is Brahman], or in those that describe the all-pervading presence of ब्रह्मन् in all names and forms (यु. २।४।६-११); while the method of व्यतिरेक (Exclusion, Negation, Analysis) is used in negative sentences like 'नेह नानास्ति किञ्चन' (यु. ४।४।१९)—[There is no duality of any sort here], 'नेति नेति' (यु. २।१।६)—[Not this, not this], 'अन्यदेव तद्विदितादयो अविदितादधि' (वेन. १।३)—[It is distinct from the known and above the unknown], 'यतो वाचो निवर्तन्ते अमाप्य मनसा सह' (तै. २।४।१)—[From Whom words and the mind turn away without reaching Him], etc.

उद्दालक आदणि in his advice to श्वेतकेतु (छां. ६।८-११) repeats the महावाक्य 'तत्त्वमसि' [Thou (जीव) art That (ईश्वर)] several times after quoting various familiar illustrations. It is worthy of note that he cites the experiences of deep sleep, dream and wakefulness in order to expound the identity of जीव and ईश्वर. In the अद्वैतवेदान्त 'ईश्वर' technically means Existence (सत्), Intelligence (चित्), and Bliss (आनन्द), the Self of all creatures, when It is associated with the limiting adjunct (उपाधि) of cosmic ignorance (समष्टि अज्ञान-माया) in deep sleep or before the creation of the world. In deep sleep all creatures (जीव) setting aside their Individuality are really united with 'सत्', their own Self. Although this 'सत्' or Intelligent Seer illumines the collective ignorance (समष्टि अज्ञान) of all creatures, He, being as He were limited by that ignorance, is called 'ईश्वर'. On

the other hand, Individuality (जीवत्व) is distinctly felt by all creatures in wakefulness, which too is *illumined individually by the same Intelligent Seer*, who is then, as it were, limited by the individual ignorance of every creature and is called 'जीव'. As every जीव of the wakeful state can recollect the identical experience of the 'ईश्वर' of deep sleep in the form of a sentence like 'I slept very happily, I then knew nothing' (सुप्तमहमस्याप्स, न किञ्चिदधेदिपम्), he must be identical with ईश्वर, since *one who experiences and one who recollects that experience are bound to be identical*. The identity of जीव and ईश्वर is established by the following methods :

First, the limiting adjuncts of जीव and ईश्वर (ऽ ए व्यष्टि अज्ञान, समष्टि अज्ञान, etc) are eliminated by the method of negation (व्यतिरेक) or अहङ्कारक्षणा (Exclusive Implication) which is then supplemented by the method of अन्वय (synthesis) or अहङ्कारक्षणा (Inclusive Implication) enabling us to realize the *inner presence of the common underlying Intelligence*. Thus it will be seen that the combination of व्यतिरेक and अन्वय or the *analytico-synthetic method* leads us to the *unifying Inner Self* of us all. In the Upanishads, in the माय्य of शङ्कराचार्य and in later Sanskrit works, however, a *major portion is occupied by the व्यतिरेक method rather than by the अन्वय method*. This is quite in accordance with the crude understanding of ignorant people, who are not expected to realize the full significance of

अन्वय, unless their Nescience is completely dispelled by the repeated employment of the व्यतिरेक method.

व्यतिरेक or negation of the world is then the negation of apparent names and forms only and *not of the Inner Essence*. Use of Logic too is made in this method of व्यतिरेक for analysing the empirical experiences of the three states. But this logical analysis, though it places the वेदान्त system on a rational basis, is always supplemented by the authority of बुद्धि. This logical analysis can do its utmost only in the elimination of duality. For, *the self-luminous Inner Self, the substratum of all duality, cannot further, be analysed or negated*. The Upanishad says, "येनेदं विजानाति तं केन विजानीयात् । विद्यावात्मने केन विजानीयात्" (५.४.११५) — [Through what should one know Him by Whom one knows all this? Through what should one know the Knower?] This Knower (विद्यावा) is the Self who inspires us to establish the synthesis (अन्वय) of all. It need not here be supposed that when every name and form of the world is negated, what remains is only 'the void or nothing' (शून्य) of the Buddhists. For, that 'void or nothing' cannot be thought of unless it is illumined by the Eternal Seer who is not non-existent even in the absence of words.*

* In connection with the method of अन्वय-व्यतिरेक the following verses from the पञ्चदशी of विद्यारण्य may be read — अन्वय-व्यतिरेकान्वा पञ्चकोट्यविधेयत । स्वात्मानं तत उद्बुध्य परं ब्रह्म प्रपद्यते ॥ ११३७ ॥ पञ्चकोट्यपरित्यागे काश्चिदोपावरोक्षत । स्वस्वरूपं च

This indescribable Eternal Seer, from the standpoint of अन्वय, reveals Himself in the form of time, space, science, art, literature, religion, etc., and the knowledge of this Seer can establish *the higher synthesis of all dualistic systems of thought*, even though they are in conflict with one another. गौडपादाचार्य significantly says—

परस्पर विरुध्यन्ते तैरयं न विरुध्यते ।

माण्डूक्यकारिका, ३।१७.

" The dualists oppose one another, the Advaitin, however, does not conflict with them "

In the भाष्य on this कारिका, शङ्कराचार्य eloquently and nobly says " Our system which establishes the unity of आत्मन् and which is based upon the श्रुति, does not conflict with those mutually conflicting systems, on account of our inner identity with them all, just as one cannot conflict with one's own hands and feet " † This is why शङ्कराचार्य accepts good points from all Indian systems and assigns to them a proper place in the wider scheme of his *analytico-synthetic methodology*.

एष स्यान्धून्यत्व तस्य दुर्घटम् ॥ ३।२२ ॥ अत एव श्रुतिर्वाच्यं दाधित्वा-
शेषयत्यद । स एष नेति नेत्यात्मेत्यतद्व्यावृत्तिरूपत ॥ ३।२२ ॥ अतद्व्या-
वृत्तिरूपेण साक्षाद्विधिमुखेन च । वेदान्तानां प्रवृत्तिः स्याद् द्विधेत्याचार्य-
भाषितम् ॥ ७।८७ ॥ विविधतां भोक्तृत्वत्वं ज्ञानदादिध्वंसज्ञता । अन्वय-
व्यतिरेकाभ्यां साक्षिण्यव्यवसीयते ॥ ७।२१० ॥

† तैरन्योन्यविरोधिभिरस्मदीयोऽयं वैदिकः सर्वानन्यत्वादात्मैकत्वदर्शनपञ्चो-
न विरुध्यते, यथा स्वहस्तापादादिभिः । माण्डूक्यभाष्य, ३।१७.

Thus शङ्कराचार्य accepts the *grammatical method* of dealing with words (पद), though he refutes the स्कोट of the वैयकरणस; he adopts the मीमांसा-principles of interpreting Vedic sentences (वाक्य), though he refutes the कर्मवाद of the मीमांसकस and subordinates कर्म to ज्ञान; he sanctions in general the methodology of the न्यायवैशेषिकस and their *theory* of प्रमाणस, though he rejects their आरम्भवाद and ईश्वर as the efficient cause only; he amalgamates the whole *psychology* of the साङ्ख्ययोग system with the Advaita philosophy, though he shatters to pieces the प्रधानकारणवाद of the निरीश्वरसाङ्ख्यस and the two entities, प्रधान and ईश्वर, propounded by the शेषरसाङ्ख्यस (योगिन्स); and he seems to lend support to the ethics of the बौद्धस and जैनस, though as regards the authority of the Veda and the Ultimate Reality of the universe he refutes their views. § Since शङ्कराचार्य sees all the followers of those systems as intrinsically one with his own Self, he does not regard them as his real opponents. He refutes all of them because the knowledge they deal with and the theories they propound fall only within the province of सायत्, which is actuated by the primal Nescience. They do not, therefore, lead human beings to their own real nature (ब्रह्मन्) as aimed at

§ तेनेष्टमेव साङ्ख्ययोगसमूहोः सायफाद्यत्वम् । (न. दू. मा. २।१।३).

§ The refutations of all these systems are mostly included in the First अध्याय and the first two पाद of the Second अध्याय in the ब्रह्मसूत्रभाष्य.

by the benevolent श्रुति. If it is said that even the वेदान्त philosophy and the विवर्तवाद or other theories put forth in it belong to the province of ज्ञाप्त् actuated by the primal Nescience, शङ्कराचार्य's ready reply is that the case of the वेदान्त philosophy too is really such. In other words, it is true that the विवर्तवाद and other theories of the वेदान्त are really provisional. He, however, makes one difference, here that the other शास्त्रs lead us astray from the Ultimate Reality of ब्रह्मन्, while the वेदान्तशास्त्र which, with its theories like the विवर्तवाद, is based upon the superconscious intuition (अनुभव) of the Seers of ब्रह्मन्, and upon the श्रुति indicating that intuition, is worthy of being studied for the attainment of one's own Highest Bliss†. The other शास्त्रs keep us confined to the primal Nescience, while the वेदान्त शास्त्र, though it belongs to the sphere of Nescience, treats of the self-luminous ब्रह्मन् and dispels that Nescience, just as a mere negative word, and not an actual staff, can kill the imaginary snake on the rope, or a weapon belonging to the dream-world alone can kill a lion seen in a dream. After fully taking into account this relative nature of the वेदान्तशास्त्र, शङ्कराचार्य has purposely

† तमेतमेवलक्षणमध्यास पण्डिता 'अविद्या' इति मन्यन्ते, तद्विवेकेन च नस्तुस्वरूपावधारणं विद्यामाहुः । . तमेतमविद्याख्यमात्मानात्मनोरितरेतराध्यास पुरस्कृत्य सर्वे प्रमाणप्रमेयव्यवहारा लौकिका प्रवृत्ता, सर्वाणि च शास्त्राणि विधिप्रतिषेधमोक्षपराणि । अस्यानर्थहेतोः प्रहाणाय आत्मैकत्व-विद्याप्रतिपत्तये सर्वे वेदान्ता आरभ्यन्ते ।
—अध्यासभाष्य ।

adopted the विवर्तवाद, and has written all his भाष्य, particularly the ब्रह्मसूत्रभाष्य, by interpreting the main purport of the श्रुति in the light of this विवर्तवाद as well as with due attention to the व्यावहारिक सत्ता, which is *suited to the understanding of ordinary people*, and which is, therefore, a plane fit for the instruction of ब्रह्मन्.

शङ्कराचार्य's attitude in regard to the refutation of other systems is as explained above. His usual method of refutation is first to present step by step the पूर्वपक्ष of other systems so faithfully and completely that the reader should be led to regard the पूर्वपक्ष itself as the conclusive view (सिद्धान्त), which is always quite convincing and not refutable. In such a presentation of the पूर्वपक्ष he anticipates all possible objections that may be raised by the opponent, and gives sufficient testimony to his deep comparative study of all those systems. After the presentation of the पूर्वपक्ष in this way, he gradually begins to expose flaws and contradictions in the arguments of the opponent with subtlety, extraordinary power of argumentation and logical acumen. In his own counter-arguments he employs all logical means of proof (प्रमाण) and plays the role of a skilful lawyer whose main aim is merely to beat the other party hollow without giving any clue to his own conclusive view. In such cases the tenets of the Advaita philosophy occur only incidentally and can be collected or organized into a constructive philosophy with some

historical sense in them.† Even if it can be said that the Hindus might not have preserved their records of the past unless they had some historical sense, it ought to be admitted that they did not possess the 'historical sense' in the modern connotation of that expression. The only ancient Sanskrit works that partially stand the test of the modern connotation of 'history' are the 'राजतरङ्गिणी' of बह्मण, the हर्षचरित of बाण, the विजयमाहकदेवचरित of बिल्हण and the शिवमारुत of परमानन्द. We have formerly seen that the वैरागिकः accept 'सम्भव' (probability) and ऐतिह्य (tradition) as separate प्रमाणः. If probability be taken to be one of the marks of history, we come somewhat nearer to the modern historical conception. For, oral tradition or records of the past which come generally under शब्दप्रमाण (verbal testimony) must agree

† "Nevertheless, one must not believe, as it has so often been asserted, that the historical sense is entirely lacking in Indians. In India, too, there has been historical writing, and in any case we find in India numerous accurately dated inscriptions, which could hardly be the case if the Indians had had no sense of history at all. It is only true that the Indians, in their writing of history, never knew how to keep fact and fiction strictly apart, that to them the facts themselves were always more important than their chronological order, and that they attached no importance at all, especially in literary matters, to the questions of what was earlier or later. The authors of astronomical books generally also give the exact date of the day on which they completed their work. Since the fifth century after Christ, inscriptions too begin to give us information about the dates of many authors."

—M. Winternitz—A History of Indian Literature,
Vol I, Introduction.

with the valid knowledge (प्रमा) gained by प्रत्यक्ष-प्रमाण (Perception). But this does not, of course, include the whole modern sense of 'History', as there are works (Poetry, drama, novels, etc.) which are merely the products of imagination, though they do not contradict perceptual experience and contain 'literary truth' rather than 'historical truth.' The details gained from oral tradition or records must be corroborated by the authentic records (inscriptions, documents, coins, copper-plates, etc.) of events that have actually taken place in the past. This modern idea of history comprises not only records of political events of the past, but also records of *all human activities*, physical, mental, moral, religious and social, or of the whole civilization of a race on the earth in a *chronological order*.

In history then time and space, on which all the empirical (व्यावहारिक) life of man depends, are the most important factors. Philosophically speaking, the truth of history is, therefore, the relative truth of the phenomenal plane (व्यावहारिक सत्ता) and not the absolute truth of Ultimate Reality. As seen formerly, philosophy gives its sanction to the relative truth of the phenomenal plane, since almost all human beings carry on their dealings on the phenomenal plane. Hence, history, historical truth and historical method, though they are relative, find their proper place in the ascending scales of truth as recognized by the Hindu philosophy and may seek their development. All this

phenomenal life of names and forms is a continuous and changing whole passing through various phases of time and place. The six stages of existence (भावविकार) viz., origination, existence, modification, growth, decay and destruction (जायते, अस्ति, विपरिणमते, वर्धते, अपशीयते, विनश्यति) are, therefore, applicable to this phenomenal life, and history, which necessarily deals with that life has, of course, to take into account all these stages or modifications. Time and place are then held to be the causes of those modifications, since the passage of time as much brings about a change in the activities, ideals, customs, etc., of a race as the place or environment in which that race lives. Change of locality and contact with other races too are factors causing modifications in ideals, activities, etc. There is, however, a substratum of racial character which remains unchanged on account of the particular environment in which a race lives on for ages and that substratum becomes its hereditary property designated as 'Culture'. To trace chronologically all those modifications of human beings in the past as they have actually taken place, so as to shed light on the present, is then the task of 'history' according to the modern conception of that word.

If the connected history of a particular race in its proper sequence of particular events is to be written on the basis of all available evidence, oral and written, the historian has to undergo a special kind of mental discipline, which becomes the historical method in its wider application. Always aiming

at the historical truth the historian, irrespective of the distinction between the conquerors and the conquered, will have to employ Logic for differentiating the authentic from the spurious sources and history from legend. In other words, the verbal testimony (tradition and records) will have to be judged in the light of प्रत्यक्षप्रमाण (Direct perception) and अनुमानप्रमाण (Inference) in order to ascertain the high probability (सम्भ्रम) of an event. This is the place where the Historical Method will be amalgamated with the Critical Method. If any source is found to contradict those two means of valid knowledge, it will have to be rejected. The authentic and internal sources, i.e., actual documents, inscriptions, letters etc., of a particular period will be valued more than external sources referred to in the general literature of a country, as they are of the nature of an indirect or circumstantial evidence. Even actual documents will lose their value as authentic sources, if they are found, by judgment and other sources to favour a particular party of the period by deprecating the other. In this case the internal evidence will have to be supplemented by the external one. It always happens that in the case of scanty internal evidence gaps in history have inevitably to be filled in by external evidence. But under no circumstances will the historian make an assertion that is not based on some authentic source. Unfortunately historical investigations do not always result in the certainty of a particular event, but at most give the indications of its high probability.

Mohammedan travellers, and the fixed dates of Buddha, Chandra Gupta, Ashoka, etc. It is thus found that archaeology, epigraphy, etc., form the branches of historical investigation, and all of them collectively help chronology. The growth of Sanskrit language can be traced through three broad stages, viz., the Vedic Sanskrit, the Brahmanic Sanskrit and the Paninian or Classical Sanskrit; and the sequence of Sanskrit authors can be broadly determined according to the periods allotted to them. The Hindus also seem to have already known the general sequence of the वेदs, the ब्राह्मणs, the सूत्रs, the स्मृतिs, the शास्त्रs and the काव्यs, the succeeding ones of which generally presuppose the preceding ones; and more ancient works are relatively held more authoritative. There is, however, some room for alteration in this sequence according to the modern well-defined criteria. Again, the Hindus too have their own chronology (e. g. the eras of युधिष्ठिर, विक्रम, महावीर, शालिवाहन, etc.) and science of astronomy, according to which they assign dates to different personages. Yet all these eras are used more for daily religious observances than for determining the dates of historical facts. The Western scholars, on the other hand, invariably prefer for their own convenience the Christian era to the former ones in assigning dates to several facts of Indian history, and the Hindu scholars follow them in this respect. It must be admitted here that the Western scholars, barring some exceptions, exhibit, on the whole, a minute, methodical and critical point of view in

their chronological researches; and this point of view is worthy of being accepted by the Hindu scholars in their own researches.

Chronology gives a definite form to the sequence of events either in the history of the corporate life of a nation or in the history of the individual life of a person. From this point of view it is very instructive to settle the sequence of several works written by the same author like *फ़ख़्ख़र* by noting the stages of growth in his ideas, outlook on life and the linguistic form suited to his ideas. Chronology which thus seeks to divide immeasurable Time into suitable periods, or social as well as individual life into stages, naturally induces us to compare one period or stage with another on the basis of similarity or contrast. The sentence 'History repeats itself' is true in the case of social as well as individual life. It is, therefore, natural for a man with historical insight to compare and contrast one period with another and synthesize all periods by discovering correlation among them. Thus life-problems, ideals, customs and all sorts of mental and physical activities of different periods can be subjected to the Comparative Method, which in alliance with the Historical Method establishes the causal relation of incidents. This comparative method which makes use of the *उपमानप्रमाण* (comparison, analogy) further leads us in the light of history to ascertain the influence of one individual, race or period upon another and understand the nature of the whole life, individual or corporate, in its proper

perspective. Thus for being able to have the perspective of the whole life of a nation the historian has to undergo a rigorous mental discipline. After making use of verbal testimony (शब्द), perceptual knowledge (मन्यज्ञ), inference (अनुमान), comparison (उपमान), probability (सम्भव) and tradition (ऐतिह्य) he has to amalgamate the chronological, critical, scientific and comparative methods with the Historical Method, which principally proceeds along the course of Time. He has then to present all particular facts of history in their sequence, with the proper perspective of the whole material, and with due attention to the *permanent substratum of national character* He has, therefore, to take into account the *spirit or soul* of all the multifarious activities of a nation through different periods, and present, after eliminating all unnecessary details with a keen sense of proportion, those historical facts alone that bring out this soul. This is the modern idea of history and the science of historical composition. This scientific character was lent to history and historical composition only in the 18th century A. D., by the Europeans, and it need not appear strange that it was unknown to the ancient Hindus.

When it was found that the same mental process or discipline that was required for historical investigation was also widely applicable to other departments of knowledge, the Historical Method of general application came into existence. That method is now widely employed for investigation

into almost all branches of human knowledge like mythology, religion, philosophy, psychology, education, art, literature, philology, textual criticism, Vedic interpretation, studies in Classical Sanskrit, etc., and has yielded fruitful results, which have enabled different authors to write the history of some of those subjects. It must be acknowledged that this Historical Method. of study which was non-existent in India is worthy of being availed of by us. It is an undeniable fact that the Shastis are well-versed in the use of the above-mentioned *ग्रन्थ* propounded by the ancient Hindus. If they will collectively make use of all of them with particular attention to the course of Time, sequence of events and chronology, they will find it very easy to master the Historical Method. If they are adepts in *वद*, *वाक्य* and *ग्रन्थ* which are certainly far more abstruse than the Historical Method, they will very easily be able to adopt the Historical Outlook in respect of Sanskrit literature and Shastras.

It has been said above that the task of the historian is not merely to arrange historical facts in their chronological sequence, but also to bring out the causal relation of them and to interpret them in a generalized form. Arrangement of particular facts of history in the light of the historical discipline described above is a topic properly belonging to the Science of History; while the generalized interpretation of those particular facts on the basis of the causal relation falls regularly within the province of the Philosophy of History. The Philosophy of History

is, therefore, a development of the Science of History, and requires, in addition to the same kind of mental discipline as required by the latter, the synthetic outlook of philosophy and an eye for the culture, or, soul of a nation rather than for physical events. For being able to give a rational and comprehensive interpretation of historical facts the Philosophy of History has also to depend upon the principles of psychology, logic, metaphysics and ethics. It has thus to see how the human mind works in different situations, what is the most satisfactory theory of the creation of the universe propounded by philosophy in general, and how the generalized interpretation of history is to be presented in a rational manner. It has, moreover, to evaluate human activities leading to success or failure, worldly prosperity or emancipation of the soul, and to show how those activities, external and internal, or individual and corporate, should be regulated and sublimated in the present and the future, so as to reach the final goal. In this respect the comparative method will have to be employed in order to compare the events that have successively taken place in a nation and those in one nation with those in another. The Western Philosophy of History usually seeks the aid of the Evolution Theory for generalized interpretation. But that theory is inadequate, since it cannot explain what the substratum of that evolution is, whether there would be continuous evolution of humanity, or whether the processes of evolution and devolution, or rise and fall, occurring

on the same substratum, are true in the case of man. Here the idea of the creation of the universe propounded by the Hindu thinkers is a valuable aid to the Philosophy of History; for, it clearly explains that the creation, sustenance and dissolution of the universe occur on the same eternal substratum (ब्रह्मन्), that both the evolution and devolution of humanity depend upon the proportion in which human activities approach or depart from that substratum, and that there is no continuous development, but there are development and decay, rise and fall alternately occurring in the destinies of humanity. The Hindu thinkers divide all human activities into सत्त्विक, राजस and तामस, and further say that the quality of रजस् creates the universe and leads to worldly prosperity, the सत्त्व sustains both and leads to emancipation, and the तमस् dissolves everything and leads to destruction. On the basis of those three qualities they have conceived the idea of four युग (ages) and classified in a philosophical manner the collective activities of humanity in terms of four युग. They, therefore, concerned themselves more with the Philosophy of History than with history, pure and simple. It cannot, however, be denied that they could not have given us a consistent Philosophy of History, unless they had some measure of historical sense in themselves. With this historical sense they have described in detail particular facts of history in the रामायण, the महाभारत and the युगस for the purpose-

of philosophizing on them. The only flaw is that those historical facts have been promiscuously mixed with myths and are not given in their chronological sequence. The Hindu thinkers have, however, never failed to remark rationally that those myths and legends are not to be understood in their literal sense but are to be taken as mere 'अर्थवाद' for approaching the Ultimate Truth.

If from the philosophical point of view even the 'historical truth' is relative, and if that relative truth is meant for the Ultimate Truth, the ancient Hindus need not be much blamed only for their deficiency in unmixed historical and chronological sense. If their process of approach to the Ultimate Truth through the relative truth is correct, in other words, if they reach the real end which is aimed at by the philosophy of history, they should not be much deprecated for adopting purely mythical means along with the relatively real (historical) ones. It is true that they ought to have possessed a finer historical sense for arriving at the 'historical truth'. But when the modern Westernized scholars begin to magnify this fault and depreciate the Shastris for it, one cannot help remarking that the modern scholars too are deficient in the philosophic outlook on life and Shastric acumen possessed by the ancient Hindu thinkers and some Shastris even of the present day. It will have to be admitted that the Shastric acumen on the one hand and the historical sense on the other are products of different kinds of mental discipline, though it is

possible to amalgamate them in a few cases. When the modern scholars usually express their perverted opinion that the Shastris do not possess 'critical insight', they use the word 'critical' in a narrow and vague sense to suggest the 'historical', or more properly, the 'chronological' sense. The word 'Research' is similarly used by them in the narrow sense of 'historical and chronological research.' If the word 'critical' prominently connotes the sense 'logical' or 'rational', the Shastris are 'critical' enough. It is really strange that the Shastris should be called 'uncritical' simply for want of historical and chronological judgment, when it is quite clear that they can use rigorous logic or the critical, comparative and scientific methods in their search for the Ultimate Truth. It is then desirable that the activities of the modern scholars and Shastris should henceforth start with mutual understanding and cooperation, and should result in making up the deficiency. Nobody can deny the importance of historical truth on the phenomenal plane; yet the means should not be mistaken for the end, and the part which history and historical method have to play in our Sanskrit studies should not be unduly stressed to the detriment of more important branches of Sanskrit literature.

It has been formerly remarked that the Historical Method is applied to many branches of human knowledge and that the history of a particular branch in relation to the past and present achievements gives a proper perspective of the whole sub-

ject. Again, in alliance with the comparative and critical methods it supplies us with a wider outlook, deepens our interest in a subject, trains us in rationalism, makes the dead past alive, and helps us to see things with a new meaning. In spite of all these merits this method has its limitations. For, engaging us more in the sequence and chronology of events, and in the analysis of facts rather than in their synthesis, it tends to divert our minds from the *spirit* or *substratum* of events. In other words, it keeps us absorbed in the particular facts of history rather than in the philosophy of history. It is to be remembered that mere history can at best furnish us with concrete illustrations of actual and particular facts, which are inadequate unless they are put to the hard test of Logic and its प्रमाण, or supplemented by the philosophy of history. For, the knowledge of truth, relative or absolute, depends upon impartial judgment and the logical प्रमाण, which are superior to mere history. It ought to be, therefore, properly understood that the Historical Method, which stresses the sequence and chronology of events more than other things, is one among many methods of approach to a subject and not the only method. It must be admitted here that when the particular historical events themselves have yet to be discovered and collected in an organized form of history, the adoption of the Historical Method is most essential. Remembering, therefore, the above limitations of the method it should be employed with judicious

care without neglecting other important methods of approach to a subject †

If this method is applied, for instance, to the study of literature, its merits and demerits are clearly perceived. The merits of the method lie in bringing before our mind the perspective of the whole literature in its synthetic form, in indirectly helping our appreciation of it, in presenting individual authors of that literature in their sequence, in enabling us to judge the influence of one author upon another, in making us ascertain the place of a particular author in his age and the whole literature, and in aiding us to account for changes in literary ideas and forms from age to age. Thus the Historical Method helps in its own way the study of literature, just as literature too supplies history, in a more or less degree, with facts of historical interest. Now the limitations of the Historical Method as applied to literature are as follows —

Though the Historical Method ultimately results in synthesis, it prominently adopts logical analysis and impartial judgment, which give little scope for emotional attitude quite essential to the appreciation of literature. Even if it can supply us with an *intellectual explanation* of the circumstances in which a literary work was produced, it cannot help us in the actual enjoyment of the aesthetic

† In this context read Dr. Bhandarkar's two essays: 'The Critical, Comparative and Historical Method of Inquiry' and 'Lines for Fresh Research in Sanskrit Literature and Indian Antiquities' in the *Collected Works of Sir R. G. Bhandarkar*, Vol. I pp 362-415.

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 Bhandarkar, Vol. I, pp. 362-415.

element of that work. The critical, or more properly, the rational standpoint resorted to in the Historical Method mars the aesthetic delight instead of enhancing it. Thus we are engrossed in the external and insipid details about an author rather than in his *personality*, which must be felt as a whole rather than dissected, and for the complete appreciation of which the aesthetic approach based on psychology is the best one. Even though some amount of analysis is a necessary step to synthetic appreciation, it should never exceed its limits and spoil enjoyment of literature.

We find that many modern scholars have up to this time allotted inordinate space to the fixing of the dates of Sanskrit poets and dramatists and have subjected their works to the discussion of historical facts like the political, social, economical and religious conditions of their respective times rather than to their literary appreciation. These external historical facts, though they distantly or circumstantially help appreciation, involve the process of intellectual analysis which, perhaps, turns us away from the main purpose of approach to Personality. It is, therefore, desirable that the above historical facts should be subordinated to the main purpose which is to enter into the *spirit or heart* of an author. The critical or rational method, which has been so far much exalted and which is useful in other spheres, should now make room for the literary criticism of aesthetic appreciation, and proper justice should be done to Sanskrit poets and dramatists by resort-

ing to the extensive criticism of their artistic elements—the unity of plot, the poet's imagination, fancy, sentiments, the sense of proportion exhibited in his ideas and form, and other psychological factors of the poet's personality—which are calculated to enrich our aesthetic experience. This main aim can be best accomplished by applying the principles of रस and चरित्र propounded, after the harmonization of the theories of पद, वाक्य and प्रमाण, by Sanskrit literary critics, and by combining those principles with the principles of psychology applied by Western critics to the literary criticism. This combination will, of course, lead us to the *synthetic appreciation* of Sanskrit literary works. This combination has already been made by us in the preceding sections and will also be made in detail later on. But before approaching those psychological principles of रस and चरित्र helping synthetic appreciation, it is necessary to turn to the preliminary analytical process which has been adopted in Sanskrit commentaries on poetry and drama, and is also followed by the Shastris in their oral explanation of the same.

X. THE METHODS OF TEACHING LITERATURE (दण्डान्वय and राण्डान्वय).

We have so far seen how the methods of पद, वाक्य and प्रमाण are comprehensively useful in the teaching of शास्त्र and literature. It is now an un-

Detailed explanation of each and every word and its sense (पदपदार्थ) line by line, which helps the *intensive study* of a book, is the noteworthy quality of almost all of them. Their explanation, however, culminates in the complete exposition of अलङ्कार, च्युति and रस contained in individual verses or paragraphs only. They are not much inclined to exhibit their expository skill in bringing out synthetically the whole mind of a poet as revealed in all his works or at least in one work as a whole. In this respect the synthetic and psychological method of literary criticism employed by the Western literary critics is worthy of imitation.

It must be remembered that भरत, आनन्दवर्धन and अभिनवगुप्त, who have contributed original theories of रस and च्युति to the Sanskrit Poetics (साहित्य), are the pioneers in the field of *synthetic literary criticism*. They have rightly subordinated अलङ्कार, गुण and रीति to the principles of रस and च्युति, or more properly to the रसच्युति, which will be detailed later on. आनन्दवर्धन in the fourth उद्योत of the ध्वन्यालोक has given his illuminating *synthetic appreciation* of the महाभारत, which certainly deserves to stand the test of modern literary criteria, and would be a proper guide to Sanskrit literary critics wishing to follow that path. This path has, however, been rarely followed by the later आलङ्कारिक and Sanskrit commentators, who have wasted their energy in the minute analysis of अलङ्कार in detached verses. The only Sanskrit commentary that makes

an *emotional approach* to poetry and tries to enter into the *heart* of the poet by explaining the inner significance of words is the 'द्विहस्ता' commentary of पूर्णसरस्वती on the 'मेघसन्देश' (मेघदूत) of कालिदास. The ancient Sanskrit works aiming at synthetic criticism, according to our limited information, are the महाभारतवार्त्तापरिचय of श्रीमद्वाचस्पत्य and the वर्माकृत of रघुनाथ मल्लिन्, but they have been written mainly with the ethical rather than with the literary or aesthetic purpose. The solitary instance of synthetic *literary* criticism, on the model of आनन्दवर्धन's appreciation of the महाभारत, is the concluding passage of राघवमठ's commentary on the छांदोग्य. In the present century, however, two Pandits have attempted synthetic literary criticism through the Sanskrit medium in the light of the Western standard. Of them Pt. R. Krishnamachariar, M. A., has written his छंदोमयिमांश, मेघसन्देशविमर्श, and कुमारसम्भवविमर्श in felicitous Sanskrit prose, while MM. Pt. कालीप्रद रत्नचार्प in his काव्यचिन्ता has attempted aesthetic appreciation of the works of कालिदास and मरुति in equally beautiful Sanskrit Prose. These two Sanskrit critics have in modern times set a worthy example to other Sanskrit critics in respect of *synthetic literary criticism*, which seeks to approach the Personality of a poet. Rabindranath Tagore's synthetic and emotional appreciations of Sanskrit poets, published in his Bengali book 'प्राचीन साहित्य' are unparalleled in the realm of literary criticism, since they are the specimens of creative art

and testify to the sentence of Ben Jonson "To judge of poets is only the faculty of poets, and not of all poets, but the best ' In short, synthetic and emotional appreciation of Sanskrit poets through the medium of Sanskrit is a desideratum felt long

In spite of the ancient principles of रस and ध्वनि and the above-mentioned books comprising synthetic appreciation, the Shastris in general unnecessarily stress the intellectual process of the minute analysis of अलङ्कार, in which respect even the University graduates blindly follow them There are again, a few Shastris, who consider it below their dignity to teach 'Literature', and say that poetry is to be sung by harlots (रङ्गागीतानि काव्यानि) If such Shastris are sometimes required to teach literature', their lessons, which mostly comprise grammatical or etymological discussions, are uninteresting and tiresome to young pupils Barring a few such exceptions there are a good many of them, who with real zest for literature have developed fine literary taste in themselves, and hence are able to develop aesthetic attitude among their pupils Such Shastris are undoubtedly able to maintain interest and enthusiasm among their pupils by expounding literature in an enchanting manner Thus though all Shastris are at one in generally following the theories of पद, वाक्य, प्रमाण and साहित्य in their teaching their methods in regard to the treatment of literature vary from person to person

There is, therefore, no standardization among the Shastris as regards the methods of teaching

literature and the number and sequence of steps to be followed in their lessons. The actual steps used by the Shastris in a 'Literature Lesson' vary from five to eight. An ancient couplet gives five steps to be followed while a literary subject is being expounded to pupils of tender age. They are (i) Separation of Sandhis in words, (ii) Meaning of words, (iii) Dissolution of compounds, (iv) Construing of words or sentences, and (v) Answer to an objection *

In consultation with several Shastris in the different parts of India, we have been able to determine that in spite of a few variations, five common steps are generally adopted everywhere for the teaching of prose as well as poetry. In their succession they are as follows —

(i) Separation of Sandhis in words (पदच्छेदः), (ii) Construing (अन्वयः), (iii) Dissolution of compounds (समासविग्रहः), (iv) Explanation of words unknown to pupils (पदार्थरचनम्), (v) Substance of a sentence, paragraph or verse (शास्त्रार्थम्) §

Here, according to the needs of pupils and the nature of the language material to be taught the Shastris add 'Parsing of words' after पदच्छेदः,

* पदच्छेदः पदार्थोक्तिर्विग्रहो वाक्ययोजना ।

आशेषस्य समाधानं व्याख्यानं पञ्चलक्षणम् ॥

§ These five steps may be versified as follows —

पदच्छेदोऽन्वयोक्तिश्च समासादिविवेचनम् ।

पदार्थबोधस्तत्पर्यं व्याख्यावयवपञ्चकम् ॥

'Translation' after पदार्थकथन, and 'Discussion of constructional aspect' (प्रयोगविवेचन) after तात्पर्यकथन as three more steps, which are dropped when the pupils are sufficiently advanced. Notwithstanding the general adoption of these five formal steps, there is full scope for the ingenuity of a tactful teacher in the treatment of his topic. One thing to be borne in mind is that every 'literature lesson' is accompanied by loud reading, which is mostly neglected in the grammar-translation method. Again, in all such lessons, pupils are required to take more active part than the teacher, who generally guides and corrects the pupils where necessary.

Reading—Generally at the initial stage the teacher reads for pupils, but after some acquaintance with language, pupils are invariably made to read a passage loudly, at the beginning of every lesson. Of course, for fear of adverse criticism from the teacher, the pupils have to practise this reading beforehand. While the reading is going on, attention is always to be paid to distinct articulation, pitch of voice, intonation, pause, emphasis, phrasing, etc.* From all these points of view the reading of the Shastris is expressive and flawless, so that it would serve graduate teachers as a model for imitation. It is worthy of note that many Shastris can repeat from memory several passages in prose and verse and can teach even without the aid of a book. Thus, being free to discourse direct,

* The detailed treatment of all these will be found in 'Reading and Recitation' III in this book.

ly with their pupils, they can gain the advantage over graduate teachers of making their personal influence felt more.

(i) *Separation of Sandhis* (पदच्छेदः)—Separation of Sandhis in a sentence or verse follows the reading of the same. Here also the pupils have to take more part than the teacher as before. Along with this separation of Sandhis, the grammatical form of every word has to be recognized by the pupils. By this continued practice in the separation of words pupils develop their knowledge of Sandhis incidentally without learning rules; and when the forms of different words in a sentence are known beforehand by pupils from the रूपवलि, the matter of splitting Sandhis becomes an easy task for them. With the knowledge of the basic facts of the vernacular grammar, pupils are here able to give all the parts of speech, viz., a noun, a pronoun, an adjective, a verb, an indeclinable, etc. After eliotting the original forms of words (i. e. the nominative singular), pupils are led to recognize the different cases of words as used in a sentence or verse, and to connect those forms by analogy with the forms of model words already learnt in the शब्दरूपवलि. This is the place where pupils realize the utility and importance of having at their fingers' ends the forms in the रूपवलि. This procedure is resorted to at the initial stage until pupils get sufficient practice in the ready recognition of the grammatical forms of words. Although this process makes for the 'clear' understanding of

each and every word, beginners find it rather irksome and lengthy. If young pupils are by nature more intent on the human element (story-interest) of a passage than on the grammatical forms of words, it would be expedient to postpone this detailed parsing of words to a later stage. We must, however, note that this sub-division of the first step is not compulsorily followed by all Shastris.

(11) *Construing or arrangement of words* (अन्वयः) — The second step to be followed in a 'literature lesson' is 'construing' or the arrangement of words in their syntactical order. Taking into account the facts indicated above, the Shastris, in expounding literature to their students, follow a few syntactical rules, which have been recorded in some Sanskrit manuals† for beginners and which undoubtedly train those students in construing literature by self-help. It is well worthy of note that the students of the Pathashalas are able to construe any unseen passage in Sanskrit, after the study of a few cantos from a महाकाव्य, while the students of high schools and colleges cannot do so even after studying Sanskrit for years. It is, therefore, highly desirable to bring the knowledge of those syntactical rules to bear upon the understanding of literature.

(a) दण्डान्वय — 'Construing' or the arrangement of words in their syntactical order is the most

† Read — (a) रघुरामकृत 'श्लोकयोजनिकोपाय', (b) ओङ्कार दासविरचित 'अन्वयबोध', and (c) The concluding portions on कारक in the 'समासचक्रम्'.

important step in a 'literature lesson', and its proper knowledge is indispensable to the study of Sanskrit literature. When the arbitrariness of the order of words in a Sanskrit sentence necessitates this arrangement even in a prose passage, it is needless to say that verses also must be construed. For being able to construe, definite knowledge of the function of cases or कारक, as indicated above, is to be presupposed, and the most important fact to be borne in mind is first of all, the functions of the nominative and accusative cases. So the first thing for the students to do is to find out for themselves or sometimes with the help of the teacher the principal sentence which generally consists of the subject, the object, and the finite verb. For this purpose it is necessary for them to know that in the active construction the subject is in the nominative case and the object in the accusative. When students are able to determine the inflexions of all words, they can easily distinguish the nominative from the oblique cases and find out the subject. Now, the subject can occur in a sentence in any one of the three persons and numbers, and the finite verb must agree with it in respect of both of them. If a participle is used as a finite verb, it should agree with the subject in person, number and gender also. Being equipped with this information, students can readily construe the subject with the verb or the verb with the subject according as either of them is expressed or understood. If the verb is understood, it is to be supplied according to the form of the

subject which is expressed, on the other hand; if the subject is understood, it is to be supplied according to the form of the verb which is expressed

After being thus fully acquainted with the active construction, the next important fact for the students to remember is the passive construction, in which the subject being in the instrumental case and the object in the nominative, the finite verb agrees with the object in number and person, and if a participle is used as a finite verb, it agrees with the object in number, person and gender also. Here, parallelism between a Marathi sentence like 'त्याने काम केले' and its corresponding Sanskrit sentence 'तेन कर्म कृतम्' can be sought with advantage. The knowledge of these basic facts, which are already known by students in their mother tongue, leads them to find out the principal sentence. When the principal sentence has thus been found out, students are led to construe the remaining words of the whole sentence.

In a Sanskrit sentence the remaining words, which are chiefly of four kinds are the substantive, the adjective, the indeclinable and the verbal form.

The *substantive* can be sub-divided into a noun and pronoun, both of which can occur in a sentence in the nominative case as the subject, or in any other case-relation, gender, number and person. In a sentence, words in the instrumental case are to be placed after the subject and before words in the accusative, ablative and locative. Words in the ablative case should immediately

precede verbs governing the ablative, but sometimes they may precede even the subject, the object, and words in the instrumental and the locative. Words in the locative signifying time or place, those in the vocative, interjections and interrogative words should generally be put at the beginning of a sentence. An adjective doing the work of a noun should be treated accordingly.

Adjectives which generally qualify substantives are to be construed with the latter and placed before them. The special feature of Sanskrit is that an adjective always agrees with its substantive in gender, number and case. Of course, adjectives in a particular gender, number and case are to be construed with the substantives in the same gender, number and case. Since a Sanskrit sentence generally contains many adjectives qualifying a substantive, all of them should be put together and joined with the indeclinable 'च'. Attributive adjectives must be placed before their substantives; but predicative adjectives or adverbs should come after substantives and stand immediately before verbs or other adjectives. Adjectives to pronouns are generally placed before the latter; yet, if an adjective is intended to be more prominent than a pronoun, it should be placed in its predicative sense after the pronoun. Words in the genitive case do the work of adjectives and are to be construed with the substantives to which they are related, even though several other words occur between the genitive forms and their substantives.

As the forms of *indeclinables* are unchangeable under all circumstances, there need be no difficulty in construing them with their respective words.

Verbal forms denote an action, complete or incomplete. Those denoting a complete action are finite verbs or participles used as finite verbs, which are either active or passive, which show three tenses, and are to be construed with the subject and the object [according as they are transitive or intransitive. Verbal forms showing an incomplete action are absolutes and infinitives, which are invariably to be placed before finite verbs. The object to an absolute or infinitive must, of course, precede either of them. In the case of verbs governing two accusatives, the direct object should be placed just before the finite verb and after the indirect one. In short, for arranging words in a Sanskrit sentence according to their syntactical relations, the subject will have to be placed first, words in the accusative and other cases afterwards, absolutes and infinitives with their objects, if any, in the middle, and the finite verb last. The construing method, in which all the words of the whole sentence are thus arranged, is named as 'दण्डान्वयपद्धति', 'दण्ड', which means 'a staff' with many knots represents the whole sentence with its various parts or sections (खण्ड), or in Sanskrit 'दण्ड' is the vertical punctuation mark used to denote the completion of a sentence. Thus, the construing of words in a complete sentence standing between vertical marks is designated as 'दण्डान्वय'. Hence, in the दण्डान्वय-

पद्धति all the words in a complete sentence are arranged according to their grammatical function and syntactical relation. While construing, the Shastris, with due attention to these syntactical rules, desire their students to have the inner working of their minds as indicated above. So in this method questions in the mother tongue as, 'Which is the subject?', 'Which is the object?', 'Which is the verb?' etc., are asked to bring out the natural order of words in a sentence. Yet, such questions being mainly of a grammatical or formal type bore the pupils. Such a procedure, no doubt, helps clear understanding and is suited to the pupils of very small classes where individual attention is possible. But for large classes it would be monotonous.

(b) सण्डान्वय —\$ There is another method of construing 'सण्डान्वयपद्धति' by name, which resembles the former only in respect of picking out first the principal sentence, but differs from the दण्डान्वय with regard to the construing of the remaining words of the whole sentence. In the सण्डान्वयपद्धति the use of several interrogative words in suitable Sanskrit questions enables the exponent to elicit

\$ दण्डयत् सण्डवच्चैव द्विभेदोऽन्वय उच्यते ।

आद्ये विशेषण पूर्वे विशेष्य तदनंतरम् ॥

कलाणमुद्वयप्रभृत्येव पूर्वे दण्डान्वये भवेत् ।

—ओङ्कारदासविरचित 'अन्वयप्ररोप' ।

different adjuncts in a sentence § and explain them by using simpler equivalents. After this construing the order of words in the whole sentence will be the same as in the दण्डावय, but this construing is carried on in parts or sections (खण्ड) by framing questions on individual words or phrases. In this questioning students must be also assumed to possess the knowledge of the same syntactical relations as recently described, and the same rules for construing as set forth above hold good here. Yet, both these methods differ from each other in the types of questions framed and in the order in which words in a sentence are elicited. Thus in a sentence the principal clause should be elicited before words in the oblique cases (from the instrumental to the locative), absolutes and infinitives before their objects, substantives before adjectives and verbs before adverbs. Even in the principal clause the verbal form should be elicited before the subject with its adjuncts and the subject before the object with its adjuncts.

In the दण्डान्वयपद्धति questions are mainly of a grammatical or formal type, while in the खण्डावय, they are principally based on the subject-matter

§ कर्तृकर्मक्रियास्तावच्छ्रुत्वा योज्यास्ततः परम् ।

किमो रूपं पुरस्कृत्य तृतीयादि नियोजयेत् ॥

व्यवत च तुमन्त च क्त्वात् कर्मविभूषितम् ।

—रघुरामकृत श्लोकयोजनिकोपाय ।

ववाणमुख्यप्रभृत्येव पूर्वं दण्डावये भवेत् ।

खण्डान्वये पुनः प्रश्नपूर्वमन्ते प्रयोजयेत् ॥३६॥

—ओङ्कारदासकृतोऽवयवप्रबोध ।

or the sense of a literary passage rather than on the grammatical function. Though in the adoption of the लण्डान्वयपद्धति, syntactical relations are implied in the questions on a literary piece, they are of a secondary importance. Thus questions to elicit words with different senses are asked as follows:—

(1) *Persons or things* denoted by nouns and pronouns in a sentence are elicited by framing questions with the various case-forms of रिम्, as कः, कम्, केन, कस्मै etc.

(2) *Qualities or attributes* denoted by adjectives are elicited by using in questions words like कीदृश, कथम्भूत, किम्भूत, विविचिष्ट, विलक्षण etc., along with substantives (nouns or pronouns).

(3) *Actions* shown by verbs or participles can be elicited according to their number and person through questions wherein the subject is used with words like, ' किं करोति-कुरुतः-कुर्वन्ति ' or कुर्वत्, कृत, कृतवन्, कर्तव्य etc.

(4) The *priority or purpose* of an action shown by absolutes and infinitives can be elicited by using in questions words like ' किं कृत्वा ' and ' किं कर्तुम् ' respectively.

(5) *Time, place, manner, purpose, reason, etc.*, denoted by adverbs can be elicited by using with the verbal form words like कदा, कुत्र, कथम्, किमर्थम्, कुतः, कस्मात् कारणात् etc.

These types of questions and several other types have been actually used in some Sanskrit

commentaries on the पञ्चमहाकाव्यस and some works on Shastras by the commentators following the खण्डान्वयपद्धति. These question forms can be advantageously utilized at one's discretion in the teaching of Sanskrit by maintaining variety in questioning. The characteristic of a Sanskrit sentence, however, is that its major portion generally consists of adjectives which are either single words or sentences compressed into a बहुव्रीहि compound. It is, therefore, inevitable that the same question forms with the use of कीदृश, कथम्भूत etc., have often to be resorted to, there being little scope for variety in the wording of such questions every time. We thus see that the questioning in the खण्डान्वयपद्धति draws the attention of students more to the spirit or the sentiment of a literary piece than to its grammatical aspect; and hence, according to the accepted technique of modern teaching the humanistic side of language study can be more attended to in the खण्डान्वयपद्धति than the formal one.

Again, there are two possible ways in which the subject and the verb of a principal sentence may be elicited. In the दण्डान्वयपद्धति the subject is generally picked up first and the verb afterwards; while in the खण्डान्वयपद्धति the verb, which is first picked up is connected with the subject and the object by framing suitable questions. These two methods are based on the principles laid down by the नैयायिकस, मीमांसकस and वैयकरणस. The नैयायिकस are of opinion that the subject is the principal word in

a sentence, the मीमांसकs assert that the verbal form is the principal word to which all the words in a sentence are related, and the वैयाकरणs hold the root-meaning of a verbal form to be important. So the दण्डान्वयपद्धति seems to have its source in the theory of the नैयायिकs, while the खण्डान्वयपद्धति owes its existence to the theory of the मीमांसकs. For practical purposes no distinction need be observed in regard to the precedence of the subject or the verb in construing. Yet the खण्डान्वयपद्धति, which is superior to the दण्डान्वय in appealing to the students' instinct of curiosity and their literary sense, naturally leads us to side with the मीमांसकs who recognize the precedence of the verb and the importance of आकाङ्क्षा.

With special reference to the खण्डान्वयपद्धति we may say that the knowledge of expectancy (आकाङ्क्षा), consistency (संगतता) and contiguity (आसत्ति or सन्निधि) as recognized by all schools of thought is quite essential to 'construing' or comprehension of a sentence. When a word cannot convey the whole meaning of a sentence owing to the absence of some other word, there is expectancy (आकाङ्क्षा) or the desire to know the other word. For instance,

§ आकाङ्क्षा वाग्यता सन्निधिश्च वाक्यार्थज्ञानहेतुः । (तर्कसङ्ग्रहः) ।
वाक्यपत्ये च ज्ञाने आकाङ्क्षायोग्यतासत्तत्वात्तत्त्वज्ञानं चेति च चारि
कारणानि । (वेदान्तपरिभाषा)

§ (a) पदस्य पदान्तरं नतिरेकप्रयुक्तान्वयाननुमानस्त्वन्मात्राङ्क्षा ।
(तर्कसङ्ग्रहः)

if in a sentence 'रामो घटमानयति' we suppose that the word 'आनयति' is absent, we have a desire to know the verb. A question that naturally arises is 'किं करोति रामः ?' and the expectancy is fulfilled when the verb 'आनयति' is supplied. Similarly, if we suppose that the words 'रामः' and 'घटम्' are absent in the above sentence, there is a desire to know (आकाङ्क्षा) the subject and the object respectively, and further questions arise, as 'कः आनयति ?' and 'किम् (or कम्) आनयति ?' This desire to know 'What about राम, घट,' etc., is curiosity itself which gives rise to various questions. The मीमांसकः while dealing with 'भावना' (energy or efficient force) refer to, this आकाङ्क्षा and say that it expresses itself in three ways, viz., साध्याकाङ्क्षा, साधनाकाङ्क्षा and इतिकर्तव्यताकाङ्क्षा. The first variety of आकाङ्क्षा is related to an 'end' or 'object' and expresses itself in the question-form 'किं भावयेत् ?' (What should be done ?); the second is related to a 'means' or 'instrument' and expresses itself in the question-form 'केन भावयेत् ?' (By what should it be done ?); and the third is related to the 'manner' of doing and expresses itself in the question-form 'कथं भावयेत् ?' (How should it be done ?). It will be

(b) यत्पदेन विना यस्यानुभावकता भवेत् (आकाङ्क्षा) ।

—भाषापरिच्छदः ।

(c) तत्र पदार्थानां परस्परजिज्ञासाविषयत्वयोग्यत्वम् आकाङ्क्षा ।
क्रियाश्रवणे कारकस्य, कारकश्रवणे क्रियायाः, करणश्रवणे इति-
कर्तव्यतायाश्च जिज्ञासाविषयत्वात् । (वेदान्तपरिभाषा)

found that 'आकाङ्क्षा' principally leads us to ask questions, which can be framed by taking the verbal form in a sentence as the principal word, and which can be put to students with the view of helping them in construing (अन्वय) the words of a sentence and understanding their implications. It is thus clear that all questioning in language-study originates principally in this Expectancy or आकाङ्क्षा.

In addition to Expectancy there must be Consistency (योग्यता) * in the words of a sentence, i. e. the meaning of a word must be consistent with that of the other. For example, in the sentence 'पयसि सिद्धति' the word 'पयस्' (water) is consistent with 'सिद्धति'. But in the sentence 'अग्निना सिद्धति', it being impossible to sprinkle anything with fire, the two words are not consistent with each other, although 'अग्निना' has 'आकाङ्क्षा' for 'सिद्धति'.

Now Cohequity (असत्ति or सनिधि)† is uninterrupted utterance or unbroken apprehension of words which are placed in juxtaposition. If each word in a sentence is uttered after a long interval, or if

* (अ) अर्थानां यो योग्यता । (तर्कसङ्ग्रहः) । (आ) पदार्थे तत्र तद्वत्ता योग्यता परिकीर्तिता (भाष्यपरिच्छेदः) । (इ) योग्यता च तात्पर्य निपदसमर्थाद्य (वेदान्तपरिभाषा) ।

† (अ) पदानामविलम्बेनोच्चारण सनिधि (तर्कसङ्ग्रहः) । (आ) सनिधानं तु पदस्यासत्तिरुच्यते (भाष्यपरिच्छेदः) । (इ) आसत्तिश्चाव्यवधानेन कथं सत्ताद्यर्थोपपत्तिः । पदानां सत्तेरेवैक्यमित्यदर्थं सङ्गान्धमनोदामावात् पदव्यति । (वेदान्तपरिभाषा) ।

words in a sentence are not placed in juxtaposition, the sentence would make no sense, although the words in it might possess आकाङ्क्षा and योग्यता.

It will thus be seen that आकाङ्क्षा, योग्यता and संनिधि, the causes which yield the construed or unified meaning of a sentence, are usually taken to be the characteristics of words. Really speaking, 'आकाङ्क्षा' (Expectancy, desire to know), which is a property of the human mind, contains mainly a psychological element. For, it is not words but human beings that have a desire to know. But 'expectancy' is attributed to words in a secondary sense (उपचार), since a word conveys a meaning which further arouses in the mind of a reader or hearer a desire to know the meaning of another word connected with it. § Again, योग्यता (Compatibility, consistency) concerns itself more with meanings or things denoted by words than with words themselves. योग्यता, which is really a property of things, is attributed to words in a secondary sense as things and words denoting them are closely related. It is only आसत्ति or संनिधि (Contiguity) that is properly a property of words themselves. In short, the process of construing, particularly that in the खण्डान्वयपद्धति, is

§ सा (आकाङ्क्षा) चैकमदार्थज्ञाने तदर्थान्वययोग्यार्थस्य यत्ज्ञानं तद्विषयेच्छा 'अस्थान्वयर्थः कः' इत्येवमुक्ता पुरुषनिष्ठैव, तथापि तस्याः स्वविषयेऽर्थे आशेषः । अयमर्थोऽर्थान्तरमाकाङ्क्षतीति व्यवहारात् । ... पद साकाङ्क्षमिति ॥ साकाङ्क्षार्थबोधकमित्यर्थम् । ३०

(नागेशकृत परमहंसमुद्रा)

based on the psychological principles of language-study propounded by the Hindu schools of thought.

In connection with 'आकाङ्क्षा', which may psychologically be termed 'curiosity' it can definitely be said that several traces of the modern technique of reformed teaching are found scattered in the vast range of Sanskrit literature. In ancient times, the *method of questions and answers* that owes its rise to this आकाङ्क्षा was a method of wider application in oral teaching. Various dialogues in the Upanishads, मगधनीति, योगवासिष्ठ, महाभारत etc., and the dialogue-form predominantly employed in the ancient works on different शास्त्र (व्याकरण, मीमांसा, etc.) are, as it were, the actual records of the oral lessons (प्रवादक) given, and bear ample testimony to the fact that the *method of questions and answers* was largely used in expounding a subject, though in later times this ancient method was replaced by the 'Lecture Method' in the शाङ्करमाध्य and similar works. The method of questions and answers may thus be said to have been developed in the infancy of humanity, while the 'Lecture Method' came into existence to suit the advanced stage of human understanding. This fact further proves the psychological truth that the Method of Questions and Answers is very well suited to the curiosity and capacity of juvenile as well as average students; whereas the Lecture Method can be effective only when the students' understanding, power of concentration, and capacity for passive listening are sufficiently advanced.

The ancient method of questioning, however, differs in some respects from the modern one. According to the modern technique chiefly the teacher has to ask questions and the pupils to answer them, whereas in ancient times comprehensive questions (परिप्रश्न) were asked by students, and teachers answered them. Answers were given by ancient teachers at the psychological moment when the curiosity of the pupils had been fully awakened (उत्पित्ताकाङ्क्षा) by trying to discover things for themselves as in the Heuristic Method. Sometimes the teachers, by making use of 'Suggestion' in their teaching, created opportunities to rouse the curiosity (उत्पित्ताकाङ्क्षा) of their pupils or bring about the psychological moment, when the need for explanation would be badly felt. Besides, the ancient teachers having an exceptional power of supplying concrete and apt illustrations repeatedly utilized the means of knowledge called 'comparison' (उपमानप्रमाण), and told interesting stories for expounding highly philosophical abstractions. In short, आकाङ्क्षा (expectancy or curiosity) along with योज्यता (consistency) and सन्निधि (contiguity) forms the backbone of the खण्डान्वयपद्धति, which can be designated as the 'Dialogue Method', 'Conversational Method' or the 'Method of Questions and Answers'.

In contrast with the खण्डान्वयपद्धति questions in the खण्डान्वयपद्धति are asked in Sanskrit and not in the mother tongue, for, the construing of a Sans-

krit passage is manifestly possible in Sanskrit alone. Construing a Sanskrit poem or a prose passage in the mother tongue is a contradiction in terms, and it is as unnatural as dissolving Sanskrit compounds in the mother tongue! It is, therefore, against nature and common sense to ask questions in the mother tongue to get at Sanskrit prose order. If questions in the mother tongue could be asked on a Sanskrit passage, they would possibly be of the formal type as referred to in the treatment of the *सुप्तान्वयपद्धति*. But when the *सुप्तान्वयपद्धति* is adopted, questions have to be framed *mainly on the subject-matter and secondarily on the grammatical forms of words*. If exclusive use of the mother tongue is made for eliciting even the subject-matter, the answers received from students must obviously be in the mother tongue. Where is then scope for attending to the original language of a passage and ascertaining the inter-relations of words in a sentence? It is really unintelligible how according to the *सुप्तान्वयपद्धति* vernacular questions could be framed on a Sanskrit passage in prose or verse, and be answered in the vernacular! The procedure appears to be so artificial that on account of this prominence of the mother tongue in a literature-lesson, the Sanskrit language of the passage without being studied is in danger of being thrown over-board!

For a good grasp of Sanskrit, due attention to its syntax and other peculiarities ought to be paid, though it would be a means to the end which is

primarily the understanding and appreciation of literature. Various constructional aspects of Sanskrit would be properly attended to, if *the actual wording of a Sanskrit passage would be elicited from the pupils for supplying full explanation in simple Sanskrit*; and this is made possible only through Sanskrit questions. These are some of the reasons why in the खण्डान्वयपद्धति questions are asked in Sanskrit and not in the mother tongue.

Too much adherence to the usual question-forms in the खण्डान्वयपद्धति is likely to result in monotony, to avoid which variety in the wording of questions will have to be maintained. For instance, at the initial stage instead of dissolving compounds in the prosaic traditional way, questions should sometimes be so framed that the compounds might of themselves be dissolved, and that the pupils might be led to understand intuitively the mutual relations of their different members. The questions at the initial stage should again be amplified by other questions asked to elicit even the subject, object and verb of the principal clause, which in the खण्डान्वयपद्धति is purposely isolated from the whole sentence and supplied by the teacher or the commentator through a statement. Again, at the advanced stage of the study of Sanskrit, intelligent questions according to the खण्डान्वयपद्धति will have to be framed with fact to get at the subtle suggestion (व्यङ्ग्यार्थ) of words or a passage, to ascertain the purport (तात्पर्यार्थ) of a literary piece, to elicit the imagery of a poem by appealing to the emotions.

and imagination of students, - to bring, the poet's felicity of expression to their notice, and to impress upon their minds the writer's outlook on life.

Although the Shastris are aware of this खण्डान्वय-पद्धति on account of their study of Sanskrit commentaries, they do not seem now-a-days to bring it into practice. Perhaps, being fond of reading learned commentaries written in a high-flown style they generally disavour the simple and loose style of the खण्डान्वयपद्धति, which for the very reason conduces to the better understanding of students. Or possibly, owing to a very small number of pupils in their classes they are not required to adopt this method; and they find it convenient for such compact classes to have recourse to the दण्डान्वय, which is more favourable for 'lecturing' than for 'questioning'. When the 'Lecture Method' is still so much prevalent all over India even in English Schools and Colleges in spite of the advent of improved methods of teaching, it would be unjust to deprecate the Shastris' for relying much on the 'Lecture Method'. The खण्डान्वयपद्धति, though not practised by the Shastris in their teaching, *has been widely used in Sanskrit commentaries on famous poems and other classics. For explaining abstruse thoughts in different शास्त्रs, as in the व्याकरणमहामाण्य of पतञ्जलि* *

* (a) "In Katyayana and Patanjali we can already recognise the technical reasoning, the dialectics of the Purva-Mimamsa and the philosophical schools, where the doubts and difficulties are formulated as dilemmas and where the solution of

and the मीमांसासूत्रभाष्य of शबरस्वामी, this method has been invariably used. Thus the खण्डान्वयपद्धति

one dilemma starts the formulation of a new dilemma and so on in a long stream of debate, and where even the accuracy of expression seems to acquire mathematical exactness

—Studies on Panini's Grammar, by Barend Faddegon, p. 42.

(b) The method of Patanjali's Great Commentary—"This method is analogous to that which has become familiar through the classical commentaries of शङ्कर on the Upanishads, of मेघातिथि and कुल्दक on मनु, of सायण on the Vedas of विश्वनेश्वर on याज्ञवल्क्य, and so on. Its character chiefly consists in establishing, usually by repetition, the correct reading of the text, in explaining every important or doubtful word, in showing the connection of the principal parts of the sentence and in adding such observations as may be required for a better understanding of the author. Patanjali even excels in the latter respect, the commentaries instanced, for he frequently attaches his own critical remarks to the emendations of कात्यायन, often in support of the views of the latter, but not seldom too, in order to refute his criticisms and to defend पाणिनि, while, again, at other times, he completes the statement of one of them by his own additional rules

—Panini, by Goldstucker, p. 100

(c) "The महामाष्य is interesting stylistically as giving us a lively picture of the mode of discussion of the day. A question is posed an आचार्यदेशीय deals with it, not altogether incompetently but not quite satisfactorily, and an आचार्य solves the issue. The style, therefore is lively, simple, animated, and not rarely do we find the question 'Wherefore?', 'How?', or 'What?' put and then answered. Proverbial expressions and references to matters of everyday

is not only useful in juvenile teaching, but is also of immense advantage in the higher study of Sanskrit. But the Shastris, notwithstanding their familiarity with this *खण्डान्वय* *प्रति*, have not realized the value of their own method as the most effective means of studying and teaching language. On the other hand, University students, who study Sanskrit, being more disposed to rely upon English translations of Sanskrit works than read original texts with their Sanskrit commentaries, are quite in the dark about the *खण्डान्वय*. If a few of them ever care to read Sanskrit commentaries, they mostly come across commentators like *महिनाय* and others, who have almost adopted the *खण्डान्वय* for explanation. They do not at all know that there are many published as well as unpublished Sanskrit commentaries on *श्रुत*s, written according to the

life are introduced and serve both to enliven the discussions and to give us valuable hints of the conditions of life and thought in the time of Patanjali, who thus is a source of information for religious and social history as well as for literature."

' "The *सूत्र* [*The पूर्वमीमांसासूत्र*] develops a method which is common to Indian science generally, and which was adopted by the writers on law, the subject is posed, the doubt is raised, the *prima facie* view is set out, then the correct decision is developed, and the matter brought into connexion with other relevant doctrines."

खण्डान्वयपद्धति,† which is the continuation of the Dialectic Method of पतञ्जलि and others, and which, being perfectly psychological, can be brought into line with the most effective methods of teaching language as recently developed in the West. Owing to this ignorance the graduates, who were keenly intent on the improvement of Sanskrit teaching, could not bring the indigenous खण्डान्वयपद्धति

† The following are some of the Sanskrit commentaries representative of the खण्डान्वयपद्धति—

- १ नैपथीयचरितम्—नैपथीयप्रकाशाख्यनारायणीयटीकासहितम् ।
- २ शिशुपालवधम्—बलभदेवविरचितसन्देहविषयविन्याख्या-
सनाथम् । [बलभदेव is a well-known Kashmirian
commentator of the first half of the 10th
century A. D.]
- ३ कुमारसम्भवम्—नवनीतरामकृतबुद्धिरोचिनीव्याख्यायुतम् ।
[Unpublished]
- ४ मेघदूतम्—बलभदेवविरचितमेघदूतविवृतिसमेतम् ।
- ५ मेघदूतम्—स्थिरदेवरुतव्याख्यासनाथम् ।
- ६ यशस्तिलकचम्पूः—भुतसागरसूरिकृतचन्द्रिकाख्यव्याख्यासहिता ।
- ७ गीतगोविन्दम्—कुम्भनृपतिप्रणीतरसिकप्रियाव्याख्यासहितम् ।
- ८ गीतगोविन्दम्—शङ्करमिथुनिर्मितरसमञ्जरीसमेतम् ।
- ९ अमरशतकम्—अर्जुनवर्मदेवप्रणीतरसिकसञ्जीवनीयुतम् ।
- १० सूर्यशतकम्—त्रिभुवनपालप्रणीतटीकासहितम् ।
- ११ साम्प्रपञ्चाशिका—राजानकक्षेमराजविरचितविवृतिसमेता ।
- १२ राघवपाण्डवीयम्—अश्वधरकृतप्रकाशटीकासहितम् ।
- १३ युधिष्ठिरविजयम्—राजानकरत्नकण्ठकृतटीकासहितम् ।
- १४ ह्रीरसौभाग्यम्—श्रीदेवाविमलगणिविरचित स्वोपज्ञव्याख्यासहितम् ।

to light and had to look for help at the Direct Method of the West!

After judging the relative merits of these two methods of construing, we find that the **सुप्रश्नान्वय** is far superior to the **दृष्टान्वय** in respect of language-teaching. In the first place, it is purely a psychological method suited to the instincts of pupils, since predominance of questioning in it is expected to arouse their curiosity (अज्ञानान्नाह्वय) to the fullest extent and maintain constant interest in the classroom. Secondly, it is more suitable for group teaching than for individual teaching. Particularly for the large modern classes where heterogeneous types of pupils are trying to avail themselves of the ancient lore enshrined in Sanskrit, the **सुप्रश्नान्वय** of the Sanskrit commentaries is the proper method calculated to ensure co-operation between the teacher and the taught. Thirdly, in the individual and intensive study of original Sanskrit works of a higher type, the commentaries following the **सुप्रश्नान्वय** are sure to enlighten a student by making clear the inter-relations of words and ideas, nay, every minute detail, through the questions employed in them. Fourthly, the **सुप्रश्नान्वय** is more appropriate than the **दृष्टान्वय** for the teaching of poetry. Prose order or the regular construing in the **दृष्टान्वय** mars the beauty of a poem instead of enhancing it; while questions in the **सुप्रश्नान्वय** can be so framed as to bring the emotional content of a poem into prominence and lead the

pupils to understand automatically the relations of different words in a sentence. Thus the खण्डान्वय helps us to bring out the hidden charm of a poem, heightens our sentiments and creates living poetic atmosphere which is most desirable for the real appreciation of that poem. In short, the खण्डान्वयपद्धति bears close resemblance to the Direct Method, which in actual use is much akin to the 'Question-and-answer Method' that forms the main part of language lessons. It is worthy of note what the modern authorities on language-teaching say about this 'Question-and-answer Method'—

"Question-and-answer work is the most effective of all the language-learning exercises ever devised. In its various forms and grades it initiates, develops and utilizes the natural language-learning forces with which we are all endowed. It is the quickest and most effective approach both to the spoken and the written aspects of the language, it is the shortest cut to writing, and it may be adopted for purposes so diverse as the teaching of conversation, of abstract grammar, of composition, and of pronunciation" —'This Language-learning Business', By H E Palmer, and H V Redman.

It is needless to add here that the above remarks are equally applicable to the खण्डान्वयपद्धति. Now that we have discovered that the indigenous खण्डान्वयपद्धति, when it is amalgamated with the usage of elders (वृद्धव्यवहार), is much the same as the Direct Method, many misconceptions about the New Method of teaching Sanskrit will vanish. When

we can see so much agreement between both these methods, will it not be unjust now to say that we are imitating the Westerners? Of course, in the light of the Western Principles of Language-Study, which also coincide with the main principles of the Indian schools of thought, the *सुष्ठान्वयनद्वय* will have to be modified a little to suit the present needs.

After thus dealing at length with the utility and importance of the second step of a 'Literature' lesson according to the Shastri method, and taking into account the manifold purposes for which their *सुष्ठान्वयनद्वय* could probably be used, it would now be advisable to turn to the remaining steps

(iii) *Dissolution of compounds* (सनातनिप्रहः) and (iv) *Explanation of words unknown to pupils* (पदार्थव्यनम्).

As both these (i. e. the third and the fourth) steps are adopted simultaneously by the Shastris instead of following them one after the other, it is expedient to combine the two into one. For, the meaning of a compound is not understood unless individual words in it are explained, and the meaning of the whole sentence cannot be grasped unless all the compounds in it are dissolved. Again, in order to dissolve compounds correctly, it is necessary to know their proper context, which can be known only after understanding the meaning of the remaining words in that sentence. This is why in the Shastri method the dissolution of compounds and explanation of unknown words go on side by side.

If thus the interdependence of both these steps leads us to the clarification of the meaning of the whole sentence, it is in the fitness of things that both of them should be mixed together. Nay, as the questioning alone in the *खण्डान्वयपद्धति* enables us to combine the stages of *पदच्छेद* and *अन्वययोजना* with the above two stages, the fourfold procedure of separating the Sandhis, construing, dissolving compounds and explaining unknown words goes on side by side in a unified form. Questioning, then, is the most important stage which facilitates the automatic separation of Sandhis in the same way in which it does the automatic dissolution of compounds. Now, although 'the dissolution of compounds' and 'explanation of unknown words' are mixed together in the *खण्डान्वय* as well as in the *दण्डान्वय*, convenience of treatment obliges us here to devote individual attention to each of them.

(iii) *Dissolution of compounds*—Sanskrit language is noted (not 'notorious', as some people wrongly suppose) for its compounds, which are decidedly of much help in securing brevity of expression. As already remarked, the striking example of this brevity is found in the बहुव्रीहि compound into which a whole sentence can be compressed. We must, however, acknowledge the fact that some Sanskrit authors being fond of elaborate and florid style have carried the tendency of using compounds to excess, and made their style highly artificial and obscure at the sacrifice of lucidity. But this particular fact does in no way permit one to

generalize about the notoriety of the whole of Sanskrit literature for its compounds. दण्डिन् while treating of the गौडी style in contrast with the वैदर्भी or the best style, defines † ओजसु (vigour) as the profusion of compounds; and rhetoricians agree that superabundance of compounds is the characteristic of the गौडी style.* Any way, students of Sanskrit literature must be conversant with compounds which, as indicated formerly, presuppose the knowledge of case-relations (कारक).

Pupils can be presumed to possess some knowledge of compounds through their study of poetry in the mother tongue. This knowledge can be turned to good account while teaching Sanskrit, and made more definite and exact by asking the pupils to study the समासचक्र,‡ so that they themselves would be able to dissolve compounds without the aid of the teacher. Thinking that the समासचक्र serves all the practical needs of beginners, the Shastris value the applied knowledge of compounds more than mere theoretical knowledge, and give their pupils ample drill in recognizing and dissolving them in the proper context of literature.

† ओजः समासभूयस्त्वमेतद्रचस्य जीवितम् ।

पद्येऽप्यदाधिगात्यानामिदमेक परायणम् ॥—काव्यादर्शः, १।८०

* ओजःप्रकाशकैर्वर्गेर्बन्ध आदम्बरः पुनः ।

समासबहुला गौडी.....॥—साहित्यदर्पणः, १।४

‡ The distinguishing features of the main varieties of compounds with their examples and ways of dissolution are briefly but very clearly given in the समासचक्र as follows:—

In the case of a difficult and lengthy compound the Shastris themselves supply its literal meaning, which can express in the mother tongue all the *śrī* implied in that compound; and then they ask their pupils to use the corresponding *śrī* in Sanskrit. Here the Shastris say from a practical point of view that the length of a compound need not scare the pupils away, if the meanings of its several members are known. Their practical and useful hint for ascertaining the number of smaller compounds in a larger one is to ask the pupils to count all the words in the whole compound and then subtract the number 'One' from them. For instance, if a compound contains five words, the number of smaller compounds in it is generally four. Moreover, the Shastris show by precept and example how, while dissolving a larger compound, two components of it have to be taken each time, and how the preceding smaller member is to be connected with the following one.

(iv) *Explanation of words unknown to pupils:* At the initial stage the Shastris who follow the *दर्शनव्यपदति* generally use the mother tongue as the medium of instruction; and the more the pupils are advanced in understanding, the more they make use of the Sanskrit medium. It is then obvious that

चकारबहुले द्वन्द्वः स चासौ कर्मधारयः ।
यस्य येषां बहुव्रीहिः शेषस्तत्पुरुषः सृष्टः ॥
वृक्षशाखा तत्पुरुषः श्वेताश्वः कर्मधारयः ।
रक्तवस्त्रो बहुव्रीहिर्द्वन्द्वश्चन्द्रदिवाकरी ॥

at the elementary stage the meaning of every word unknown to the pupils is given by them in the mother tongue, at the intermediate stage simple Sanskrit equivalents are supplied along with their vernacular meanings and at the advanced stage the mother tongue being dispensed with, Sanskrit explanation is given in the manner of Sanskrit commentaries. This, however, does not mean that the use of the mother tongue is totally banned at the advanced stage, or that all the Shastris without an exception employ the Sanskrit medium for higher teaching. Still this oral explanation in Sanskrit trains the pupils in the ready recognition of the language heard establishes a 'direct bond between words and ideas, makes for the assimilation of Sanskrit and enlarges Sanskrit vocabulary. Moreover the Sanskrit explanation paves the way for the study of Sanskrit commentaries the reading of which is generally recommended at the advanced stage by the Shastris with a view to initiating their pupils in the art of construing literary passages for themselves and thus training them in self help.

Along with the vernacular or Sanskrit explanation, lines from the *Amara-Kosha* are quoted every now and then by the Shastris in order to show how several synonyms can be found for a particular word in the text. These frequent quotations from the *Amara-Kosha* remind the pupils of the verses already learnt therein, show them how the 'अमर' can now be used intelligently in the proper context of the text, and help them to enrich their Sanskrit

vocabulary. We may incidentally remark here that although the frequent quoting of the अमरकोश at the time of teaching literature greatly helps the pupils to memorize words in their context, it is needless to burden the memory at least of average pupils at their tender age with the learning of the whole of the अमरकोश, which is merely a collection of versified word-lists without any context. This learning of the अमरकोश is, even in the opinion of some learned Shastris, a wastage in education, as the major portion of it is forgotten unless pupils get an opportunity of studying a good deal of literature. If we desire average pupils to use the अमरकोश with advantage, it would be expedient to introduce select verses from it in the context of literature, and recommend the use of an abridged edition of it like the अमरसार of Prof Gole to them for constant reference and memorizing.

Some Shastris think that this explanation of individual words would not suffice, and in order to ensure clear understanding, they ask their pupils to give in a synthetic form the vernacular translation of a verse or a sentence. This process of translating need not be considered much objectionable from the psychological point of view. For, even according to the New Method occasional use of translation is made to test the understanding of pupils. As has been convincingly proved by H. E. Palmer in 'The Scientific Study and Teaching of Languages', translation is not so 'indirect' as the staunch adherents of the Direct Method suppose.

On the contrary, it is more 'direct' than a more difficult Sanskrit synonym or paraphrase, and a vague, roundabout explanation in Sanskrit. \$ Again, what is the use of explaining the word 'सलः' by the word 'वृक्षविशेषः', 'चम्पकम्' by 'पुष्पविशेषः', 'मन.शिला' by 'घातुविशेषः' or 'इकवाकुः' by 'पतिविशेषः', when the corresponding equivalents in the mother tongue are more apt and intelligible than the above? Even after taking into account all the merits of the Direct Method we find that *the establishment of the 'direct bond' is limited only to concrete objects, things or actions*. Besides, in spite of the scrupulous avoidance of the mother tongue in the class, it is not possible for the teacher to prevent his pupils from mentally translating and thinking in the mother tongue what is spoken in the class, or from consulting an elderly person at home for vernacular equivalents or the translation of a Sanskrit passage. It is, therefore, quite necessary, in the interest of pupils, to resort occasionally to 'translation into the mother tongue.' Experience also tells us that even though a Sanskrit passage be taught by the Translation Method, *'the direct bond' between Sanskrit words and ideas*

\$ "Translation = a more direct mode of conveying the meaning of a unit than Definition, and *a fortiori*, more direct than context." p. 88.

"The exclusion of translation as a regular means of conveying the meaning of units is an uneconomical and unnatural principle" p. 93

—'The Scientific Study and Teaching of Languages'

by H. E. Palmer.

in it can be established simply by asking the pupils to practise the loud and fluent reading of that passage for a number of times

There are, however, other reasons why the sole use of the Translation Method for language-teaching is open to objection. In the adoption of the Translation Method in schools and colleges, it is, at present, the teacher who plays a more prominent part in the class-room than the pupils do. The teacher all the while translates literally the sentences of a passage one after another, and the pupils, having no scope for self-activity, either listen passively to what is said by the teacher, or take down what is dictated by him. Excepting a few conscientious pupils the majority of them are either inattentive or sleepy. Again, the quality of this translation is low, since little attention is paid in it to the felicity of expression or the idiom of the mother tongue. All this procedure, being laborious and disgusting, is against psychology and the technique of teaching, both of which emphasize more self-activity on the part of the pupils. We are thus faced by the new problem of group-teaching and class-management, to solve which, more effective methods must be adopted. The खण्डान्वयपद्धति or 'The Question-and-answer Method', as we have already observed, is of great service in giving full play to the activity of pupils and in keeping them all alert and active in the class.

The plan of the Shastris to use the Sanskrit medium for teaching in a gradually increasing

proportion ■ we think, more natural than that of the Direct Methodists who employ the Sanskrit medium only at the elementary stage and recommend the use of the mother tongue at the advanced stage! Thus the Direct Method as practised at present in the teaching of Sanskrit ■ inadequate to the higher classes, where the Translation Method is mostly followed as an invariable alternative by the average teachers who feel diffident of using the Sanskrit medium. *But the सङ्गान्वयपद्धति, which unifies the two rival methods, viz., the Direct Method as well as the Translation Method, and incorporates all the best qualities of the old and new, or the Eastern and Western methods of teaching in an organized whole, is the only complete method embodying the 'eclectic' principle, and promises to be of immense advantage at the initial as well as the advanced stage of learning Sanskrit.* A close study, therefore, of Sanskrit commentaries written according to the सङ्गान्वयपद्धति is calculated to show the teachers of Sanskrit effective ways of supplying Sanskrit explanation through questions

(v) *Substance or purport of a sentence, paragraph or verse (सत्यर्थम्):* The fifth step actually followed by the Shastris in ' literature ' lessons is ' सत्यर्थकथन ' or the ' telling of the purport. ' This fifth step is psychologically and logically, an essential step, since it sums up in a synthetic form what is taught in detail according to the सङ्गान्वयपद्धति. In the adoption of the सङ्गान्वयपद्धति as former-

ly treated of at length, the matter to be taught is, as it were, scattered on a wide area by the process of analysis through questions, and this circumstance might perhaps make a subject incomprehensible from the viewpoint of young learners. It must, however, be remembered that the method of खण्डान्वय is not simply an analytical process of separating a sentence into its component parts, but it is an *analytico-synthetic* process in which several analysed members of a sentence are combined through the comprehension of the *inter-relations of words* by means of the principles of भावाद्भूता, योग्यता and सन्निधि, and at last, the students are led to the unified and comprehensive meaning or Purport (तात्पर्य) of a sentence or passage as a whole. In short, what is analysed by the खण्डान्वय is again synthesized by this Purport or Drift. This drift is generally told by the teacher in a sentence or two, but it may also be elicited from the pupils by asking questions according to the खण्डान्वय. Yet, in order to avoid too much of the monotony of the questioning process and to bring variety in teaching, it would be better for the teacher actually to tell the drift than ask questions on it. The drift is usually repeated twice at the beginning and end of a new 'thought-unit' (a sentence or passage). It is first stated in the form of an 'अवतरणिका' (introductory remark)† or

† The commentaries written by आनन्दगिरि on the भाष्य of शङ्कराचार्य are generally in this form of अवतरणिका, which

प्रविज्ञा, before presenting the details of a thought-unit, after which it is repeated for the second time at the close of that thought-unit. What is newly learnt is thus cemented by this repetition of the Purport: The purport that is told at the beginning in the form of 'प्रविज्ञा' is again logically turned into 'निगमन' or conclusion at the end. This process goes on from the first step to the fifth and vice versa in a cyclic order, and presents a finished form to the teaching of that thought-unit. This repetition of the purport further creates the unified impression of a topic as a whole, and is psychologically sound in so far as it gives the idea of the 'whole', particularly in the अवतरणिना, before the learning of its parts. Modern psychology not only sanctions the learning, in general, of the whole before its parts, but combines the 'whole' and 'part' methods of learning into a Joint Method for a quick and ready recollection of the subject-matter. Thus the method of सन्दर्भान्वय and the function of तात्पर्य both together create the unified impression of a subject, aid memory by making for the assimilation of what is taught and lead to the mastery of the subject learnt.

XI THOUGHT AND LANGUAGE.

In connection with the तात्पर्यकथन it is necessary to understand the scientific meaning of 'तात्पर्यवृत्ति' give synthetically the purport of the वृत्तिs of माध्यस and facilitate clear understanding of the original.

as discussed by the Hindu schools of thought. But before dealing with the वाच्यवृत्ति it is essential to turn to the linguistic topics that are preliminary to its full understanding. Those topics mainly relate to the nature of Speech, relation of thought and word, meaning of words in relation to objects, mutual connection of words in sentences, etc., and have been discussed in a hair-splitting manner with divergent views by the different Hindu schools of thought. The psychological implications of those views cannot be ignored, and the principles of language-learning contained in them can profitably be compared with the Western principles of language-learning. A summary of those views has already occurred in this book;† yet, a more detailed treatment of them here is calculated to accentuate their importance from the philosophical, psychological, linguistic and educational points of view.

According to the Upanishadic philosophy, the energy (शक्ति) of the Intelligent Universal Self (परमात्मन्) changes by magic transformation (विवर्त) into the all pervading Sound essence (शब्दतत्त्व), which is symbolically called OM, and which is the source of all names and forms (नामरूप) of the universe.* In other words, the creative idea or thought of the Universal Self gets itself transformed into this uni-

† See pp 118-120

* अनादिनिघन ब्रह्म शब्दतत्त्व यदक्षरम् ।

विवर्ततेऽर्थभावेन प्रक्रिया जगतो यतः ॥ वाक्यपदीयम् १।१

verse with its names (speech) and forms. This creative idea or thought is further diversified through individual beings (जीव) into their individual thoughts or ideas, which are still further developed into their individual forms of speech, articulate and inarticulate. In human beings Speech is articulate (वर्णात्मक), while in inanimate things and lower animals it is inarticulate (अव्यक्तात्मक). Thus all speech or sound is the incarnation of ओम्, the three syllables अ-उ-म् of which are, cosmically as well as individually indicative of the three states of wakefulness (जाग्रत्), dream (सप्न) and deep sleep (सुषुप्ति) respectively, through which all beings with their thoughts and speech have to pass. In the beginning Speech lying motionless in union with the cosmic energy of परमात्मन् receives the name of परा वाक्. This परा वाक् undergoes three stages or gradually developing forms of speech, namely, पश्यन्ती, मध्यमा and वैखरी, corresponding to सुषुप्ति, सप्न and जाग्रत्, which are, in their reverse order, the aforesaid three states experienced by beings. Thus Speech, which is originally one indivisible whole (ओम्) is, as it were, divided into four forms by the limitations of the three states of individuals. The articulate speech that is used in all our daily affairs in the wakeful state is called 'वैखरी'. Before this वैखरी manifests itself and becomes articulate, it is identical with the idea or thought of the Universal Self or the Individual Self and is obviously the

incarnation of परा वाक्. In short, Speech is Thought itself in its developed form

From this metaphysical point of view 'thought' and 'speech' are not two distinct entities, but speech is identical with thought. No relation can, therefore, be established between both of them except that of superimposition (अव्यास). But if from the phenomenal point of view speech is held for some time to be distinct from thought, then speech may be said to be the effect of thought which is the cause. Thought and speech are thus inseparably connected with each other. In the वेदाङ्गशिक्षा the psycho-physical process of the development of speech from thought is described as follows —

"The Individual Self determines by his reasoning power the meanings (thought) to be expressed. With a desire to communicate them to others he impels his मनस् (mind) to action. The mind makes its effort to push the internal heat (at the navel), which further impels the internal breath to rise. This internal breath after moving through the passage in the chest produces a low murmuring sound "" With all this internal effort the breath allied with a motive or purpose starts from the मूलाधार—centre of the body, where it is designated as 'परा वाक्' or speech of the unconscious level.

* आत्मा बुद्ध्या समेत्यर्थान् मनो बुद्धे विवक्षया । मनः काया मिमाहन्ति ॥ प्रेरयति मातृम । मातृस्तूरुणि चरन्मन्द्रं जनयति स्वरम् ॥

(वेदाङ्गशिक्षा, ६-७).

This breath rises up to the navel (नाभि) and is on the point of coming to the conscious level, when speech is called 'परन्ती'. The same internal breath comes up to the chest (उरस्, हृदय), and being transformed into a distinct thought of the conscious level, it assumes the form of speech called 'मध्यमा'. This inaudible form of speech is indicative of the स्तोत्र (essence of speech) of the वैश्वदेवः.† When the same breath reaches the glottis (कण्ठ) or mouth, the speech, which was thought itself at the former stage, is changed now into an audible sound (ध्वनि) which is termed 'वैखरी'.‡ This वैखरी develops into human speech or language that is used in daily affairs. All languages on the earth are on a par with one another up to the limit of the 'मध्यमा' speech which consists of thought; but when they reach the level of वैखरी, they are diversified into languages of several countries. Human speech or language is, therefore, a developed form of वैखरी, and it consists of words combined into sentences according to a desired sequence. Really, the desire or purpose of the speaker himself comes into contact with the objects of the world and attaches meanings to words in relation to them. All words in language are,

† मध्यमानादोऽर्थवाचकस्तोत्रात्मकश्चब्दव्यञ्जकः । (परमहंसमुनिश्रुति, ४).

‡ परा वाह् मूलचक्रस्या परन्ती नामिच्छित्तिवा । हृदिस्या मध्यमा ज्ञेया वैखरी कण्ठदेशगा ॥ वैखरी हि कृतो नादः परश्चन्द्रगोचरः । मध्यमया कृतो नादः स्तोत्रव्यञ्जक उच्यते ॥ (परमहंसमुनिश्रुति, ४).

therefore, indicative of objects which are not apart from names and forms flashing forth from the Intelligent Self, and are inseparably associated with their meanings which are on the same level with thought. A word, therefore, is a collection of sounds or letters, which, being the transformations of thought or motive, are produced in relation to objects according to a particular order by the internal effort of the speaker. That words are permanently associated with their meanings or thoughts is a fact long ago recognized by the मीमांसकः. The वैयाकरणः who uphold the theory of one indivisible वाक्यस्फोट 'establish eternal relation between thought and word'. The नैयायिकः, however, say that words are non-eternal, and that Sound is a quality of the ether, though they are found to recognize that the relation between thought and word is conventional (संकेतात्मक). The linguistic principle that can be derived from 'all this is that *the motive or purpose of a speaker is understood by ascertaining the inseparable association of thought and word in relation to objects*

It will now be seen how the नैयायिकः and वैयाकरणः express, on the *psychological basis*, their views about the relation of a word to its meaning. A word is a collection of sounds (letters) arranged in a particular order. Single letters or syllables, how-

* See the वार्तिक 'सिद्धे शब्दार्थसम्बन्धे' and the भाष्य thereon (पात. म. भाष्य. १)

ever, cannot convey a meaning unless they are combined into one whole to form a word. A word thus signifies a person or object only when several syllables in it are unified. For instance, single letters like अ-रु-ड must be unified before they denote 'a child'; This unification, however, is not possible unless there is the simultaneous perception of all the letters of a word. This simultaneous perception is impossible, since the letters of a word are perceived by us one after another and vanish as soon as they are uttered or heard. Thus each syllable of a word, when uttered, lasts for a moment and hence there can be no unification or conjunction of all letters. But here the नैयायिक hold that *memory helps the unification of letters into a word. They add that the perception of the last syllable of a word, when it is associated with the recollected impressions of the immediately preceding syllables, gives synthetic form to a word, which then denotes an object and conveys sense according to convention (सङ्केत)*. What they mean is that letters recalled and unified into a word by memory produce the sense of that word. Here an objection may be raised that even though the perception of the last syllable of a word is possible, there is no reason why *all* the preceding syllables should occur to the memory. It is probable that some letters will not be recollected; and even if it is supposed that all the preceding letters are recollected, we can simply say that memory helps us in recollecting letters and not in conveying

They either take only the physical (external) view of 'शब्द' or accept 'वर्णवाद' which embodies the principle that letters (वर्ण) are expressive of sense, though there are subtle differences among them as to whether 'शब्द' is eternal or non eternal. If we look at the internal aspect of 'शब्द', we need not say that the स्फोटवादिन्स are very far from truth, since their स्फोट can be identified with the मध्यमा-speech of the प्रणव (ओम्) propounded by the Upanishads. But शङ्कराचार्य, who sides with the वर्णवादिन्स thinks that the theory of स्फोट is superfluous and complicated. Quoting the opinion of उपवर्ण, an ancient मीमांसक and वेदान्तिन्, he has refuted the theory of स्फोट in his illuminating भाष्य (अ सू १३२८) and psychologically explained the relation between thought and word by establishing that letters can convey sense. A summary of his arguments will not be out of place here. He says as follows—

A word is not the स्फोट but it is a group of letters (वर्ण). That the letters क, ख and others vanish as soon as they are uttered is a false notion. For, we have always the experience ' I repeat the same letter ' क ' that I uttered before ' This experience is proved to be true in respect of every letter and it is called 'recognition' (प्रत्यभिज्ञा). This experience is not based upon likeness, since we do not say ' This letter क is like that letter क ' but say ' This is the same letter that I uttered before ' The experience of recognition is based upon the identity of

past and present experiences and not upon likeness. Again, this recognition relates itself to the individual letters क, ख and others and not to their class-notion (कत्व, खत्व, etc.), for difference among individuals along with their similarity should be seen before they can be included in a class. As only identity of letters is recognized by us instead of their difference, we must conclude that we have the recognition of individual letters and not of their class. For instance, when we repeat the same word 'गी', it is said that the word 'गी' has been repeated twice and not that two words 'गी' are repeated. If any difference is observed among individual letters क, ख, etc., it is due to the external influences such as voice, pronunciation, accentuation, etc., and not due to the innate nature of letters. The recognition that the same letters are uttered is due to the inherent nature of individual letters themselves. As sense can be gathered from a group of such letters, it is unnecessary to postulate the theory of स्फोट.

If it is said that the sense in the form of स्फोट flashes out suddenly in the mind after it has received impressions left by the perception of single letters it may be replied that this is the synthetic activity of the mind (समस्तप्रत्यक्षमभिनिवृत्ति बुद्धि) that is also connected with letters. For, after each letter of the word 'गी' [ग् + औ +] has been perceived in succession, the synthetic power of the mind forms collectively a single concept which is connected with the aggregate of letters and not

with स्फोट. As this unifying mental activity refers only to letters, it cannot be an indication to prove the existence of स्फोट which is different from letters. For instance, when the word 'गौ' is desired to be spoken, only the letters ग् and others occur to the mind, and the letters द् and others of a word which is not desired to be spoken do not occur. If the object of cognition for the unifying activity of the mind is स्फोट which is different from the letters ग् and others, then there is no reason for ग् and others to occur to the mind, just as there is no reason for a word beginning with द् to occur, when a word beginning with ग् is desired to be spoken. But this does not happen. Hence the synthetic mental activity which refers to the aggregate of letters is not about स्फोट, but is only a recollection connected with the letters. Again, it is also possible for the different letters of a word to become the object of a single concept, as in the case of words like पङ्क्ति (row), वन (forest), सेना (army) and others. The collective sense of each of these words is understood by the synthetic mental activity, though each one contains several individual things or members (i.e. trees, soldiers). The same unifying mental activity forms an aggregate of the different letters contained in a word.

One would object to this that if only letters combined into an aggregate to form a word would become an object of a single concept, there would be no difference between words like 'कपि' (ape)

and 'कुकु' (cuckoo) on account of the occurrence of the same letters. But it may here be explained that though the aggregate of letters (of a word) would be the object of cognition to the mind, yet those letters would occur to the synthetic mental activity according to their *desired sequence* in that word, just as ants going one after another give us the idea of a row. Although the letters in a word would, perhaps, be the same, the particular sequence of them would help us to differentiate one word from another. The usage of elders (वृद्धव्यवहार) has established that when letters with a particular number are grouped and arranged in a particular sequence, they should be associated with a particular meaning; and when a child begins to learn a language, those letters, though they are perceived singly one after another, are similarly unified by his (or her) synthetic mental activity into different words, which invariably convey particular meanings according to the predetermined sequence and number of letters. This process of understanding the sense from letters, as propounded by the वर्णवादिन्स, is simpler than that propounded by the वैयाकरणस on the basis of the theory of स्तोत्र. Thus शङ्कराचार्य concludes his माध्य by saying that in the hypothesis of स्तोत्र there is a negation of facts that are actually perceived (दृष्टानि) and an assumption of what is not perceived (अदृष्टकल्पना). That letters uttered in succession reveal the 'स्तोत्र' and that this स्तोत्र again reveals the sense

is a far-fetched and complicated idea involving the fault of 'गौरव'.

The most important point to be noted in the foregoing summary of the मण्य is that the unification of single letters into aggregates (words) is made by our *synthetic mental activity* (समस्तप्रत्ययमर्शनी बुद्धिः) and that the meaning arises from such words in relation to things in the universe. This synthetic mental activity is continuously engaged in unifying letters into words, words into sentences, sentences into paragraphs, etc., and helps us to give the connected sense of a passage or a book also. This mental activity which is a reflection of Pure Consciousness (चेतन्य) assumes a particular state (वृत्ति) in relation to a particular word, just as it does with objects, and retains that mental state with regard to a particular word as long as it has not given rise to another state with regard to another word. In other words, the span of this mental state lasts till another state different from it has arisen,* and the cognition of words, sentences, etc., in their synthetic form is made possible, though they are uttered or written one after another. Another important fact to be noted in the मण्य is that in the process of learning a language शङ्कराचार्य recognizes the prominent place occupied by the usage of elders (बृद्धव्यवहार), which is held by नामेश, the celebrated grammarian, to be the chief of all the

* ...अन्तःस्वरूपवृत्तिरेकैव, न तु नाना, वृत्तेः स्वपरोपिदृष्ट्युत्पत्ति-
पर्यन्तं स्थायित्वाम्युपगमात् । (वेदान्तपरिभाषा, १).

ways of learning the meanings of words (शक्तिप्रादुर्दृष्टिरेव निवेदिष्यते). †

XII. THE UNIT OF LANGUAGE—a sentence or a word.

(अन्वितामिधानयाद and अमिहितान्वययाद)

The reason, why the usage of elders or popular usage (वृद्धव्यवहार, लोकव्यवहार) is held to be so very important among the eight modes of language-learning (See p. 119), is that when a child first begins to learn a language, it is only the actual use of it by elders in daily life that counts for much; while grammar, dictionaries, commentaries, etc., do not help a child in determining the senses of words, since they are beyond its capacity. In the case of a child the *psychological process of understanding the meanings of words*, according to the popular usage, takes place as follows:—

.. An elderly person ordering another elderly person (a servant, junior) says 'देवदत्त, गान्धर्व' (Oh देवदत्त, bring a cow). The second elderly person, who hears this sentence, performs the action of bringing the cow. A boy who sits near hears the same sentence and *observes* that the cow has been brought. The boy then *infers* that since the second elderly person performed the action of bringing

† सा च शक्तिः साधुविराजन्त्येव निवेदिष्यते, शक्तिप्रादुर्दृष्टिरेव निवेदिष्यते—परमहंसमुनिः, पृ. १.

the cow after understanding the meaning of the command, the words (i.e. the sentence) 'गामानय' must be related to that action. He thus broadly concludes that the meaning of the action of bringing the cow must be the meaning of the sentence 'गामानय'. Again, the boy hears the first elderly person saying to the second, 'गां बधान' (Tie the cow), and observing that the cow has been tied accordingly, he infers that the sense of tying the cow must be the sense of the sentence, 'गां बधान'. This is how he understands *broad senses of words as combined in sentences*. He again hears the first elderly person saying to the second, 'अश्वमानय' (Bring a horse), and observing the action of bringing the horse, he infers that the words in the sentence 'अश्वमानय' are related to the said action as before. After hearing these sentences he naturally begins to compare them. He then finds that in the sentences 'गामानय' and 'गां बधान' one word 'गाम्' is common, and that the beast brought and tied is also common. Then by the mental process of *inclusion and exclusion* (आवापोदाप-अन्वयव्यतिरेक), he excludes the individual words आनय and बधान, and takes the common word गाम् to mean 'a cow'. Thus a *direct bond* (relation) between the word गाम् and the beast 'cow' being established in his mind, he understands the meaning of that individual word. Similarly by the comparison of the sentences 'गामानय' and 'अश्वमानय' and by the process of *inclusion and exclusion* (अन्वयव्यतिरेक) he finds that

the word 'आनय', which is common, was repeated twice in connection with the same action of bringing, and concludes that 'आनय' must mean 'Bring'. This is generally the process by which a child learns to speak.* Here the child understands the senses of individual words, only when they are combined in sentences and not independently of any context or relation.

As the meaning of a word is understood only in relation to the other words or context of a connected sentence, the process of learning a language by popular usage is otherwise called 'अन्विताभिधान'† (expression of the connected), and the प्रामाण्यमीमांसकः, who propound this theory of अन्विताभिधान, are called अन्विताभिधानवादिन्ः. The अन्विताभिधानवादिन्ः say that the सत्केत or शक्ति (convention, power) that such and such a word should have such and such a sense, is understood through the connected sense of a sentence and in relation to an object, person or action also. Hence, according to the अन्विताभिधानवाद a sentence is the unit of language and not an independent word. The नैयायिकः and व्याकरणिकः have recognized this theory of अन्विताभिधान as a mode of learning the significance of words, though they do not lend complete support to it. The वेदान्तिन्ः, as referred to above, give due importance to the

* See pp. 60-61.

† अन्वितानामेव अर्थान्तरसम्बद्धानामेव पदार्थानामभिधानं उच्यतेः प्रविरादनम् ।

usage of elders and the वैयाकरणस call it 'शक्तिमाहकशिगेमणि' (the foremost among the modes of knowing the meaning) The वैयाकरणस do not recognize the existence of a word as apart from the indivisible sense (अखण्डार्थ) of a sentence (वाक्यस्फोट) i.e., they think that a word is unreal with reference to the word essence (स्फोट) which is real while the अव्यक्ताभिधानवादिन्स recognize the separate existence of a word as a part of a sentence Yet they lay more stress on the construed meaning (अव्यक्ताभिधान) of a sentence than on the individual meaning of a word Hence according to the अव्यक्ताभिधानवादिन्स it is first the sentence that is understood in its connected form and then its constituent words As in popular usage a child understands connected sentences before understanding their separate words a sentence is the unit of thought and speech according to the 'अव्यक्ताभिधानवादिन्स It will thus be found that in spite of their mutual difference as regards the position of a word in a sentence, the अव्यक्ताभिधानवादिन्स and the वैयाकरणस seem to hold that a sentence is the unit of language and both of them recommend the usage of elders or the actual use of a language as a superior way of teaching the meanings of words This principle closely corresponds to the Direct Method of the West

As described above, a child subconsciously undergoes the detailed process of hearing, observation, inference, understanding the connected sense of individual words and the establishment of

a direct bond between a word and an object, person, etc., in their due order; and this process being thoroughly *psychological* is in complete harmony with the modern psychology and linguistic principles. The child here learns a language without being conscious of the fact that it learns. According to the Western principles of language-study † a child possesses, in a high degree, *natural or spontaneous capacities* for acquiring speech. It is not only the mother tongue but other languages also (even a classical language) that can be learnt by means of the natural capacities for the imitation of elders and sub-conscious assimilation of language units. *Studial capacities* for learning languages are not natural but can be acquired by conscious practice, when a child is ripened in age and understanding. This is the reason why grammar, dictionaries, and commentaries can be used for learning a language only at the advanced stage. To make exclusive use of studial capacities in language-learning from the beginning is an unnatural process. Language-learning must, therefore, begin with the use of *natural capacities*, which may, at the advanced stage, be *supplemented* by studial capacities. The studial capacities then make it possible for the teacher to lay down a *corrective* course for eradicating bad habits of speech and writing and for developing good ones. It will thus be found that the Eastern and Western thinkers are at one in laying due stress on the

† Read 'The Principles of Language-Study' by H. E. Palmer.

usage of elders, and that the actual use of language in its association with objects, persons, etc., was *recognized long ago by the Eastern thinkers* as an effective means of language-learning. For this reason the Direct Method of teaching Sanskrit to young pupils should not be regarded as an innovation, and the efficacy of teaching new Sanskrit words in the context of connected Sanskrit sentences need not be doubted.

Now the प्रामादिकमीमांसक hold that *a verb is the principal word in a sentence* and that the remaining words in the sentence possess a meaning only in relation to the action (क्रिया) denoted by the verb; in other words, the remaining words have a कारक-relation to the verb. Then the construed meaning of the sentence not being something different from the expressed meanings of several constituent words, there is no necessity of postulating a separate function called तात्पर्य as has been done by the अभिहितान्वयवादिन्. They, moreover, say that the usage of elders being mostly concerned with injunctions or something to be done (कार्य), only those sentences which contain commands (विधिपर, कार्यपर), i. e., sentences like 'गामानय', 'अथ वधान' containing verbs in लोट् (imperative), लिङ् (potential), etc., can convey a legitimate meaning; while the assertive sentences which are mere statements of fact (सिद्धवाक्य) or which do not signify something to be done are अर्थवाद and cannot convey any meaning independently of a विधिवाक्य. This view is, according

to the नैयायिक and वेदान्तिन्s, not correct. For, even सिद्धवाक्यs like ' नैत्र, पुत्रस्ते जातः ' (Oh नैत्र, a son has been born to you), ' कन्या ते गर्भिणी जाता ' (Your unmarried daughter has conceived) are independent and significant enough in gladdening or saddening the person addressed. Leaving aside the implications of these divergent views of the मीमांसकs and वेदान्तिन्s, we can derive from this a linguistic principle that connected sentences used in conversational lessons based on वृद्ध्यवहार can be in any mood, indicative, imperative or potential, and can equally convey independent meanings. Again, as assertive sentences (सिद्धवाक्यs) like ' कान्त्या त्रिभुवन तिलको भूषतिः ', ' नय कालः ' etc , are significant enough in the absence of verbs, sentences without verbs can also be used in conversational lessons without loss of meaning.

Again, the ग्रामाकरमीमांसकs say that every sentence is composed of two portions (अंश) Of them the first portion is the constituent words and the second is their mutual relation which is called ' construction ' (अन्वय, सहर्ग). It is, therefore, as much necessary to understand the signification or power (शक्ति) of the portion of अन्वय, as that of the portion of constituent words. For, if we shall understand simply the signification (शक्ति) of individual words, then we shall be at a loss to understand their mutual relation. It is, therefore, essential to comprehend the signification of the portion of relation (अन्वयांश) also.

But the नैयायिकs along with the मादृमीमानवs take a different view of the matter. It is somewhat true, they say, that according to the usage of elders a child begins to learn the meanings of individual words through the connected sense of a sentence, and that the context of a sentence often helps us to understand the meaning of a word. Yet during the further stages of the learning process the child is able to understand the signification of a word in isolation or bereft of its relation to a sentence. According as he advances in understanding, he comes to know that single words exist independently in language and their meanings can be known from dictionaries, reliable persons (आप्त) etc. If it is supposed, say the नैयायिकs and the मादृमीमानवs, that there are no independent words having separate meanings in language, we shall not be able to classify them into different parts of speech. Again, while reading a book or hearing a speech, sentences become unintelligible, if individual words in them are not known. The meanings of sentences are thoroughly understood only when the definite meanings of difficult words in them are known from a dictionary, though the general meanings of words in dictionaries are modified a little in the context of sentences in a book. Even our former knowledge of *individual* words helps us to understand any new matter. Again, for supplying explanations, oral or written (commentaries), particular words or phrases are selected more than others, although their general senses are to be made

specific to suit the context. Similarly etymological explanations are supplied only in the case of detached words and not in the case of a sentence. All these instances show that words are taken by us to have general, unconnected senses. It is then the individual senses of separate words in language that must first be expressed (अभिहित) and known, and then their construction or combination (अन्वय) into a sentence would be intelligible. Thus the theory advocating the synthesis (अन्वय) of the senses of unconnected words in the form of a sentence is called अभिहितान्वयवादः (connection of the expressed), and the माहृमीमांसकः as well as the नैयायिकः who uphold it are designated as अभिहितान्वयवादिनः.

According to the अभिहितान्वयवादिनः, then, detached words in language possess individual meanings which are conveyed by the वृत्ति (functions of words) called अभिप्राय (Expression) and लक्षणा (Implication). Yet, if several independent words like 'गौश्च पुरोधो हस्ती' are merely put together without any relation (अन्वय), they do not convey anything beyond denoting the meaning of each individual word. As soon as each of these words is uttered or read, its expressive power (शक्ति) after doing its work is exhausted and does not lead us further. As there is no mutual relation between the words 'गौश्च पुरोधो हस्ती', they do not convey any

unified sense of a sentence. This unified sense in the form of a sentence arises, when the general meanings of detached words mutually bear a relation (अन्वय), which is established by Expectancy (आकाङ्क्षा), Consistency (योग्यता), and Contiguity (संनिधि), as formerly treated of at length. This new or additional sense, which results from the correlation of individual senses, is not only a totality of them, but something more than that totality. It then assumes a peculiar shape (विशेषरूपः) and is distinct from the individual senses of words (अपदार्थः).† The individual senses, which then become the constituents, are modified and subordinated to this principal sense of a sentence. The independent meanings of words thus becoming dependent are turned into relational ones and subserve the unified meaning, which is called the sense of a sentence (वाक्यार्थः) or the purport (तात्पर्यार्थः), and which is conveyed by a separate function called तात्पर्यवृत्ति. If, therefore, the correlation (सहगं, अन्वय) of significant words themselves is the connected sense of a sentence, and if that correlation can be automatically established by means of आकाङ्क्षा, योग्यता and संनिधि, it is sufficient for us, say the अभिहितान्वय-वादिन्, simply to understand the signification (शक्ति) of constituent words, and it is unnecessary to

† आकाङ्क्षायोग्यतासंनिधिवशात्पदार्थानां समन्वये तात्पर्यार्थो विशेष-
रूपपदार्थोऽपि वाक्यार्थः समुत्पत्तीत्यभिहितान्वयवादिना मतम् ।

postulate a separate signification of the portion of 'relation' (अन्यथा), as the अन्वितामिधानवादिन्s do.

It may here be remarked that the views of both the अन्वितामिधानवादिन्s and अभिहितान्वयवादिन्s, as detailed above, contain partial truth. Although neither of them is absolutely true or superior to the other, each of them is correct and useful from its own standpoint. If the aspect of the precedence of a sentence in language-learning is taken into account, the view of the अन्वितामिधानवादिन्s is much plausible. For, when a child begins to speak, it assimilates language and *thinks* in the form of a connected sentence rather than in that of disconnected words, though it may express itself in single words for want of sufficient vocabulary. In order to encourage and develop this natural capacity of a child to assimilate language, the teacher will have to resort to the view of the अन्वितामिधानवादिन्s, who lay more stress on the aspect of a connected sentence than on that of words. This is how the conversational method of teaching Sanskrit at the beginner's stage finds full support in the theory of the अन्वितामिधानवादिन्s. But the theory of the अन्वितामिधानवादिन्s does not seem to be absolutely true, when the aspect of the independent existence of significant words (पद) in language, as shown by the अभिहितान्वयवादिन्s, is taken into consideration. There is some truth in the view of the अभिहितान्वयवादिन्s also. For, when the pupils reach the advanced stage of language-learning, they begin to realize

that words in language exist apart from their context of a sentence also, and they learn their individual meanings from different sources like dictionaries, oral explanations, written explanations (commentaries) and others. It will thus be found that the principle of अभिहितान्वय is useful particularly at the advanced stage of language-learning, and that the conversational method, based on the relatively correct principle of अन्विताभिधान, has its own limitations, though it is at the beginning the natural method calculated to create a proper attitude towards Sanskrit. At the advanced stage too when the context of a connected sentence determines the meaning of a particular word in it, the principle of अन्विताभिधान is occasionally useful. But the principle of अभिहितान्वय, that detached words are unified into the special sense of a sentence by the process of construing (अन्वय), is more useful at the advanced stage than that of अन्विताभिधान, since the pupils by that time are able to recognize different parts of speech as well as their distinction from a sentence (unified sense), and are expected to have developed their studious capacity for consciously learning isolated forms of words through grammar (व्याकरण), dictionaries (कोश), commentaries (विवृति), etc.

Though the अन्विताभिधानवादिन्s and the अभिहितान्वयवादिन्s differ from each other as regards their approach to language, they are at one in recognizing the principle of अन्वय. As the अन्विताभिधानवादिन्s, however, say that a sentence expresses itself only

in its *construed* (अन्वित) form, they are not required to resort to the separate process of correlation or construing (अन्वय) of different words into a sentence as the अभिहितान्वयवादिन्s do. The process of construing, specially advocated by the अभिहितान्वयवादिन्s, further develops into the two distinct modes of दण्डान्वय and खण्डान्वय, which have been formerly dealt with in detail. Since these two methods of construing (दण्डान्वय and खण्डान्वय) have received the form of a permanent record in the Sanskrit commentaries on Sanskrit classics, their oral use in actual teaching must have long preceded the commentary literature and must have been current in ancient times. It may thus be said that the methods of दण्डान्वय and खण्डान्वय are based more on the linguistic theory of अभिहितान्वय than on that of अन्विताभिधान.

In contrast with the असण्डयाक्यार्थवादिन्s (स्त्रीवादिन्s) the मीमांसकs and the नैयायिकs are 'खण्डयाक्यार्थवादिन्s', for, according to them a sentence is capable of being resolved into several parts. Of these खण्डयाक्यार्थवादिन्s, the अभिहितान्वयवादिन्s (माद्वमीमांसकs and नैयायिकs) say that separate words, which form a sentence, can be construed and re-arranged in their proper order for the easy understanding of their connected meaning. So the views of the अभिहितान्वयवादिन्s seem to have played a prominent part in the development of the methods of दण्डान्वय and खण्डान्वय. As the नैयायिकs hold the 'subject' to be the principal word in a sentence, the method of

दण्डान्वय is akin to their process of understanding the meaning of a sentence. On the other hand, though the मीमांसक in general take the verbal form to be the main word in a sentence, the views of the भाट्टमीमांसक (अभिहितावयवादिन्) might have particularly led to give a fixed and organized form to the method of खण्डान्वय, since only the भाट्ट are found to recognize the existence of single (detached) words and their construing. Against these खण्डवाक्यार्थवादिन् there are the स्तोत्रवादिन् who are called 'अखण्डवाक्यार्थवादिन्,' because according to them a sentence is an indivisible whole. According to their view there is no scope for the construing of words, as a sentence cannot be divided into parts. They again think that only the indivisible वाक्यस्तोत्र is real, and that the disintegration (अपोद्धार) of a sentence into words, or of words into crude forms (प्रकृति) and affixes (प्रत्यय) is an unreal process resorted to for the understanding of unintelligent people. If they are thus found to adopt, against their main tenet, the imaginary process of analysis for the sake of children, there is no reason why, according to them, even the imaginary process of synthesis or construing (अन्वय) should not be adopted. The नैयाकरण may, therefore, be taken in this particular

\$ For instance, the नैयायिक understand the sentence 'देवदत्तस्तण्डुल पचति' as 'तण्डुलकर्मक-पाकानुसूलकृत्य ऋषो देवदत्त.' and the मीमांसक understand the same as 'देवदत्तकर्तृक-तण्डुल-कर्मक-पावत्रिया'

sense to be favourable to the methods of construing, which facilitate understanding. Thus the recognition of significant and separate words in language and their combination into a sentence by the process of *सम्प्रदान* and *द्वन्द्व* for the purpose of expressing an additional sense or purport (*तात्पर्य*) are both of them an *analytico-synthetic process* adopted by the *अभिहितान्वयवादिन्*.

It will then be found that the views of the *अन्वितान्वयवादिन्* as well as of the *अभिहितान्वयवादिन्* are relatively true, and that the parts of truth contained in both of them can be amalgamated for fixing a graded course in language-teaching. As indicated above, the view of the *अन्वितान्वयवादिन्* sanctions, according to the usage of elders (*बृहन्महर्षि*), the conversational or oral method, which is to be adopted particularly at the initial stage of teaching Sanskrit; while the view of the *अभिहितान्वयवादिन्*, who lay down the principles and methods of construing, will be of great help in teaching at the advanced stage, when the pupils have learnt to read and write that language. It has already been seen that the natural capacities, which can be utilized in the oral teaching of language, do not suffice when boys begin to read and write. Reading, writing (dictation, composition, translation, etc.), analysis, synthesis, conjugation and declension require studious capacities, which can be developed by making use of intelligence, eyes and hands in addition to ears. At

the first stage, therefore, sufficient scope for *hearing, imitating and reproducing* language, all of which require natural capacities for assimilation, may be given, yet *these natural capacities must be gradually assisted by studial capacities, if an all-round course in language-teaching, following the linguistic principles of 'Gradation', 'Proportion', 'Rational Order of Progression' and 'Multiple Line of Approach',** is to be prepared. The methods of दण्डान्वय and खण्डान्वय, which require the use of studial capacities, are expected to give a finished and graded form to the Sanskrit course. It has formerly been shown in detail that the method of खण्डान्वय, which is based on the principles of अभिहितान्वयवाद, is far superior to that of दण्डान्वय, since it is a psychological method making a prominent use of questions and answers. Question-and-answer work being an important feature of the Conversational or Direct Method, the method of खण्डान्वय has been found to bear much resemblance to it. Thus the oral use of the method of खण्डान्वय for teaching Sanskrit at the advanced stage will be a natural growth of the Conversational Method, which is based on the वृद्धव्यवहार of the अन्विताभिधानवादिनः and which is to be utilized at the elementary stage. This combination (समुच्चय) of the theories of अन्विताभिधान and अभिहितान्वय is calculated to prove very beneficial to the practice of Sanskrit teaching, which will thus be based on the Eastern

*Read 'The Principles of Language-Study,' by H. E. Palmer.

linguistic principles gradually evolved from the peculiar nature and structure of Sanskrit language. Moreover, the Eastern linguistic principles and methods finding their parallels in those of the West, will stand the test of the modern scientific methods of language-teaching. It may be remarked in passing that the above combination (समुच्चय) of अन्विता-भिधान and अभिहितान्वय is not an innovation; for such समुच्चयवादिन्ः, as referred to by 'मुकुल' in his 'अभिधावृत्ति-मातृका', seem to have already existed in ancient times. †

XIII. EXPRESSION (अभिधा).

It will now be opportune to see how the अभिहितान्वयवादिन्ः, after accepting the independent existence of words in language, explain their individual significance. Among them the नैयायिकः, while dealing with the *psychological* process of the comprehension of words, say that mere words in language are not the cause of verbal comprehension. In the first place, the perception of a word must take place; i. e., a word spoken or written must be

† अन्येषां तु मते पदानां तत्तत्सामान्यभूतो वाच्योऽर्थः । वाक्यस्य तु परस्परान्विताः पदार्था इति पदापेक्षयाभिहितान्वयः, वाक्यापेक्षया त्वन्विताभिधानम् । एवं चेतयोरभिहितान्वयान्विताभिधानयोः समुच्चय इति ॥

— अभिधावृत्तिमातृका, द्वारिका ७, ८

actually heard or read. Secondly, we must possess the knowledge of शक्ति or the inherent power of a word to facilitate the memory of a certain meaning * ; i. e., we must be aware of the convention (सङ्केत) that such and such a word should denote such and such a meaning † Thirdly, this knowledge of शक्ति or सङ्केत leads, through the association of words, to the recollection of meaning in relation to objects. Now *the law of mental association* is that if one out of two related things is seen, it naturally reminds us of the other thing related to it § For example, if a man knows the relation of 'the served and the servant' (सेव्यसेवकसम्बन्ध) between an elephant and an elephant-driver respectively, he will be reminded of the other, in case he comes in sight of one of them. As in the present case a word and its meaning are two related things, the knowledge of the power (शक्ति) of a word immediately reminds us of its meaning, which is related to an object. This recollection of meaning by association takes place through 'वृत्ति' or significatory function, which is a conventional relation between a word and an object (the idea of an object, i. e., the meaning) signified by it. For instance, if the word 'घट' (jar) is known, it awakens, when uttered, the memory of the object 'घट' (i. e. the meaning) through the conventional

* अर्थस्मृत्यनुकूलः पदपदार्थसम्बन्धः शक्तिः । (तर्कदीपिका).

† अस्मात्पदादयमर्थो बोद्धव्य इतीश्वरसङ्केतः शक्तिः । (तर्कसङ्ग्रहः).

§ एकसम्बन्धिज्ञानमपरसम्बन्धिस्मारकमिति न्यायात् ।

relation (वृत्ति) established between the word 'घट' and the object 'घट'. In short, the instrument of verbal comprehension is the knowledge of a word, the intermediate mental action in it is the recollection of the sense (the idea of an object) of that word, its auxiliary is the knowledge of the denotative power of a word, and the result is the verbal knowledge in relation to an object.* Now the relation (वृत्ति) of a word to its meaning is, according to the नैयायिकः, of two kinds, viz., शक्ति or अभिप्रा (Expression) and लक्षणा (Implication); while according to the व्याकरणिकः it is of three kinds, viz., अभिप्रा, लक्षणा and व्यञ्जना (Suggestion). Of these the direct or conventional relation between a word and its meaning leading to the immediate comprehension of the primary sense is called 'शक्ति' or 'अभिप्रा'. For example, the word 'घट' directly expresses a particular object with a shape having a large bottom, body, etc.† Hence this direct relation between the word 'घट' and the object signified by it is called शक्ति, एवम् or अभिप्रा. Since the meaning of a word is contained in its relation to the object signified, the meaning recollected by the help of शक्ति (inherent power) being primary (मुख्य) is termed 'शक्य' (what is denoted by शक्ति) or 'वाच्य' (the expressed), and the word

* पदज्ञानं तु करणं द्वारं, तन् पदार्थधीः । शब्दबोधः पक्षं तत्र शक्तिधीः
उत्तराणि ॥ —भाषापरिच्छेदः, ८१

† शक्तिर्नाम पदानामर्थेषु मुख्या वृत्तिः । यथा घटपदस्य दृष्टुमुमे-
दस्यावृत्तिविशिष्टे बलुविद्येरे वृत्तिः । (वेदान्तपरिभाषा, ४).

having such a meaning is designated as 'शक्त' (having the power to express) or 'वाचक' (expressive).

There are divergent views among the Hindu schools of thought about the question whether the वृत्ति called 'शक्ति' or 'अभिधा', i. e., the power or convention (सङ्केत) of a word, is concerned with a class (जाति) or an individual (व्यक्ति). The नव्यनैयायिकस and साङ्ख्यस, who are 'केवलव्यक्तिवादिन्स', think that the convention of a word should be understood with reference to an individual (व्यक्ति), since it is the individual (a concrete substance or form) alone that can become the object of sense-perception (sound, touch, colour, taste and smell) and practical activity, and not the class or genus (जाति). For, when we say 'गामानय', we refer to the individual 'गौः' (cow) and not to 'गोत्व' (cowness) as 'गोत्व' cannot be the object of the practical activity of bringing, milking, etc. (अर्थक्रियाकारित्व). Similarly, in sentences like 'This is a flower', 'This is a book', etc., we do not refer to their class but to the individual.

The मीमांसकस object to this theory of individual denotation (केवलव्यक्तिवाद), and say that it is the genus (जाति) that is denoted by a word and not an individual. Firstly, if the convention of the word 'गौः' would be understood with respect to *all* individual cows, the fault of endlessness (आनन्त्य) would occur. As the individuals are numberless, it is impossible for us to understand the convention or power of the word 'गौः' with reference to *all* of them at

the same time. We shall, in that case, have to use as many different words as there are cows on the earth; and those words being distinct from one another, we shall have to understand the convention of each of those words separately. This is against our actual experience that one word should denote one primary sense. Thus the convention of a word cannot be understood with reference to *all* individuals. Secondly, if it is supposed that the convention of a word can be understood with regard to one individual or some individuals, the fault of violation (स्वभिचार) occurs. In other words, the rule that a word denotes that sense alone in regard to which a convention is known, is violated. For instance, if we shall understand the convention of the word 'गौः' with reference to 'a white cow' we shall not be able to understand the same convention with reference to 'a black cow' i.e., the black cow will have to be excluded from the said convention (सङ्केतादिपय), just as a jar (पट) cannot be the object of that convention. This leads us to the fault of violation (स्वभिचार), which occurs when we understand the convention with respect to one individual or some individuals. The convention of the word 'गौः' is, however, usually understood by us with regard to any cow, white, black or tawny. In other words, we actually apply the word 'गौः' to a white as well as a black cow without distinction, though no special convention is made regarding the black cow. Thirdly, if we suppose that words denote individuals alone, the words

‘गौ शुक्लश्लो द्वित्य’ being used with respect to one and the same individual, would be synonymous, i e, the scope of those words as nouns, adjectives, verbs, etc, not being distinct, the objects denoted by them would not be differentiated, and such synonymous words would not form a complete sentence. It must, therefore be concluded, say the मीमांसकः, that the convention or power of a word must be understood in respect of the genus or class (जाति), which is the attribute (उपाधि) of an individual †. As the genus is the common property ‘residing in similar individuals, it gives us a comprehensive knowledge of several things that possess this common property or attribute. The genus is, therefore one eternal property among non-eternal things. What is then meant by the word ‘गौ’ is not the particular ‘गौ’ but the common attribute or property ‘गोत्व’ which resides in all cows. If it is objected that ‘जाति’ (गोत्र, घटत्व, etc) cannot be brought for practical purposes, but the individual ‘गोव्यक्ति’ can be brought, the मीमांसकः say that the individual (व्यक्ति) can be understood by implication (आक्षेप, इत्युक्ता), as the individual is inseparably connected with its class (जाति). According to the मीमांसकः therefore, it is the genus or class (जाति) that is

† यद्यप्यवक्रियाकारितया प्रवृत्तिनिवृत्तिषोऽप्येव व्यतिरेकः, तथाप्या नन्त्याद्वयमिचाराय क्षेत्रं सद्गतं कर्तुं न युज्यते इति, गौ शुक्लश्लो द्वित्य इत्यादीनां शब्दानां विषयविभागो न प्राप्नोतीति तदुपाधावेव सद्गतम् ।

—काव्यप्रकाश, उ. २.

primarily understood by the convention of a word, the individual being known secondarily (उत्पन्ना). Thus the word 'गौः' primarily means 'गोव' (the common property 'cowness') and secondarily the individual 'गौः' (cow).

The मीमांसकs and the वेद्याद्वयस agree in holding the view that convention can be understood with reference to the genus (जाति) which is an attribute (उपाधि) of an individual, though they differ as regards the number of उपाधिस. The मीमांसकs, who are केवलजातिवादिन्s, regard mere जाति as the attribute of an individual, in respect of which (जाति) the convention of a word is established; while the वेद्याद्वयस, who are जात्यादिवादिन्s, say that the convention of a word is to be understood with regard to the four attributes of an individual, viz., जाति, गुण, क्रिया and संज्ञा or दृष्ट्या, as words in language can be divided into four groups.† Again, while discussing whether the sense of a word is जाति (वाक्यति) or व्यक्ति (द्रव्य) पतञ्जलि says on the basis of पाणिनि's सूत्रs that the sense of a word is both जाति and व्यक्ति.‡ Out of the four attributes mentioned above 'जाति' (genus) is an attribute which being inherent in a thing gives life to it. For

† चतुष्टयी शब्दानां प्रवृत्तिः । जातिशब्दाः गुणशब्दाः क्रियाशब्दाः दृष्ट्याशब्दाश्चतुर्धाः । पातं. महामाण्ड्य, आ. २, सूत्र २.

‡ किं पुनराहतिः प्रदर्शयति । आहोतिवद् द्रव्यम् । उभयवित्ताह । कथं शायते । उभयथा ह्याचार्येण सूत्राणि पठितानि । पा. म. माण्ड्य, आ. १.

instance, the cowness (गौव) in a cow (गौ) is the very essence which can never be separated from ' गौ ' and which distinguishes गौजाति from other animals. All common nouns in language are thus indicative of this common attribute 'genus' (जाति). The second attribute, according to the वैयाकरणस, is a quality (गुण) which distinguishes a thing from others of the same class. A quality like 'white' or 'black' can be separated from a class like 'a garment' in which it resides, and all the words showing such a quality are adjectives. The third attribute 'क्रिया' consists of a series of actions, which are prior and posterior, and which occupy successive portions of time. For instance, the main action of cooking rice consists of several successive actions, viz., the taking of rice in a winnowing basket, its winnowing, its putting into a pot with water, the placing of the pot on the fireplace, boiling, and lastly the taking of the pot from the fireplace. All verbs in language denote this क्रिया or a series of actions. F. Gouin in his 'Art of Teaching and Studying Languages' has invented the 'linguistic series' on the basis of such series of actions. He has included several subordinate actions under one main action and prepared his linguistic series for the purpose of teaching any language by the Conversational Method. Occasional use of such linguistic series of actions may also be made while teaching Sanskrit by the Conversational Method. Fourthly, सहा or यद्वत्ता is an attribute which is imposed upon

a person or a thing by the will of the speaker, and which is, therefore, called a proper noun. The आट्टहारिक्स, from a practical point of view favour this view of the वैयाकरणस for the purpose of signifying the manifold function of words.

५ The ancient नैयायिकस assume a different position as regards the import of words. They say that a word does not denote an 'individual (व्यक्ति) alone, as the faults of आनन्त्य and व्यभिचार occur in that case. Again, a word does not signify only the genus (जाति), since it is, for instance, the individual 'गौ' that is related to the primary meaning of a word as well as to the practical activity of 'bringing', 'milking', etc., and since it is absurd to bring the genus 'cowness' (गोत्व). Thus, after rejecting the extreme views of the कवलव्यक्तिवादिन्स and the कवलजातिवादिन्स the ancient नैयायिकस strike a golden mean and further say that the word 'गौ' indicates all the three factors, viz., व्यक्ति, जाति and आकृति at the same time. In other words, a word denotes an individual, connotes the genus or class of similar individuals, and distinguishes the individual from other dissimilar individuals by its peculiar form or configuration. Now the form or configuration of an individual is the arrangement or conjunction of its constituent parts or limbs in a particular way, and this peculiar configuration being the common property of similar individuals leads us to the idea of the genus. Thus the word 'गौ' denotes the individual 'गौ', distinguishes the 'गौ' from other animals owing to

her peculiar form 'सालादिमत्व' (possession of dewlap, etc.), and connotes the genus 'गोत्व' (cowness) on account of the possession of the common property 'सालादिमत्व'. What the नैयायिकस mean is that a word refers to an individual as characterized by its class or genus (जातिविशिष्टव्यक्ति) or to an individual as distinguished by its class and configuration (जात्याकृतिविशिष्टव्यक्ति). The word 'गौः' then denotes the individual 'गौः' as qualified by गोत्वजाति, which is in intimate union with the concrete गोव्यक्ति. If a word thus refers to an individual and its peculiar form or shape, it cannot be said that it signifies the genus alone, as the मीमांसकस assert. For, a class or genus can be apprehended only through the individuals forming it and through their form or shape. It must, therefore, be said that व्यक्ति, आकृति and जाति are the three factors, which are present in the sense of every word, and which taken together give us the full meaning of that word. Although all these factors are present in the sense of a word, yet the motive or interest shown by the speaker in a particular factor or aspect gives more or less prominence to that factor. If we say, 'This is a cow', we give prominence to the individual aspect; if we say 'This cow is possessed of the dewlap, hump, etc.', we lay stress on her form, and if we say 'A cow is called 'a cow' because of her intimate relation to cowness'; we emphasize the class-notion or genus. It may be remarked here that the form or shape of an individual not being

apart from its class, the आहृति may be included in जाति, and that the view of the old नैयायिकs that a word denotes an individual as distinguished by its class or genus (जातिविशिष्टव्यक्ति) may be held as representative.

Against all these views about the import of words the शैवs say that a word indicates neither व्यक्ति nor जाति, since व्यक्ति, जाति, etc., being simply the conceptions of our mind imposed upon the so-called external things, are momentary and unreal. They, therefore, uphold the principle of अपोह or अतद्व्याहृति (distinction or exclusion of a thing from what it is not), and say that a word like 'घट' indicates a thing, which possesses peculiarities distinguishing it from all other things like पट, गौः, etc. Thus by saying that 'घट' is not 'पट' they hold that the import of words is of a negative nature.

Now the अद्वैतवेदान्तिन्s hold from the absolute (पारमार्थिक) point of view that the word is an illusory form (विवर्त) of the Absolute ब्रह्मन् and that the distinctions of व्यक्ति and जाति are simply the conceptions of the mind. According to them, therefore, the most expressive word is that which after its own negation seeks to pass beyond all distinctions of व्यक्ति, जाति, etc., and helps one to merge in the all-pervading silence of the Absolute ब्रह्मन्, or which is instrumental in establishing the primal identity of the individual soul with the Universal Soul. Yet, in order to help the individual soul to reach that

express or known. § . For the cognition of the genus the power or significance as known is necessary, while for the cognition of an individual it is unnecessary that the power should be known. It is sufficient that the power exists in the individual in a latent form. When from the word 'गौः' we have to cognize गौत्वजाति, we are required to know the power residing in गौत्वजाति; but for the cognition of गौव्यक्ति we are not required separately to know the power in गौव्यक्ति, if the same power is latently existent there. For, the word 'गौः' itself can give us the idea of गौव्यक्ति through गौत्वजाति. As soon as the cognition of जाति arises in us after the knowledge of the power in जाति, the same power that latently exists in व्यक्ति can lead us immediately to the cognition of व्यक्ति. In other words, if after hearing a word we have cognized the genus through its express power (शतशक्ति), we can without delay cognize the individual which is inseparable from the genus, even though we have no knowledge of the power residing in the individual. † For this reason, the individual has no capacity of being directly signified (शक्यत्व, वाच्यत्व), though the power (शक्ति) exists in it. On the other hand, the genus alone has the capacity of direct signification, since it is the genus,

§ यद्वा गवादिपदानां व्यक्तौ शक्तिः स्वरूपसती, न तु शता; जातौ तु वा शता हेतुः । —वेदान्तपरिभाषा, प्र. ४.

† जातिशक्तिमत्त्वशने सति व्यक्तिशक्तिमत्त्वज्ञानं विना व्यक्तिधीनिद्राम्य-
भावाच्च । —वेदान्तपरिभाषा, प्र. ४.

and not the individual, that becomes the object of शक्ति as known, and only that which is an object of शक्ति as known is capable of direct signification (शक्य, वाच्य) § This, in short, means that a word primarily signifies जाति and secondarily व्यक्ति.

Thus there are five conflicting views propounded by the Indian schools of thought regarding the import of words. Now in the terminology of Western Logic words are *denotative* according to the केवलव्यक्तिवादिन्स, *connotative* according to the केवलजातिवादिन्स, both *denotative* and *connotative* according to the अतिविशिष्टव्यक्तिवादिन्स, and the जात्यादिवादिन्स and *neither denotative nor connotative* according to the अपोहवादिन्स. Every view contains a grain of truth and none can be wholly rejected, since the function of language is to indicate the individual aspect as well as the class-aspect of a word. The problem then rests on what aspect gives us the *direct* signification of words, and it is preferable, on the whole, to say that the aspect of genus or class has the capacity of direct signification. Words in language are by nature never perfectly expressive of the internal meaning, but there are higher and lower degrees of perfect expression in the use of words. It may, therefore, be said that the aspect of genus contains a higher degree of perfect expression.

§ शयमानशक्तिविषयत्वमेव वाच्यत्वमिति जातिरेव वाच्यम् । अथवा व्यतिरेकशयनाऽवयवम् । -वेदान्तपरिभाषा, प्र. ४.

From the standpoint of *Western psychology* it will be seen that the *केवलव्यक्तिवादिन्* stress the *perceptual aspect* of words, the *केवलजातिवादिन्* emphasize the *conceptual aspect*, and the *वाक्यादिवादिन्* and *जातिविशिष्टव्यक्तिवादिन्* attend [both to the *perceptual and conceptual aspects*. 'Perception' is concerned with concrete objects or things affecting the five sense-organs; yet the object of perception, which is the result of sensations caused in the mind by an external object, is not the actual object in the external world; it is the 'psychical object', which is supplied by the mind itself in order to help the interpretation of the unity of our sensations, and which is, therefore, more directly present in our consciousness than the external object. This psychical object being a sign or symbol of the outer object is different from the latter. It, therefore, partakes of the aspects of an individual as well as a class or genus, or of the particular as well as the general at the same time. Or, it may be said from another point of view that the psychical object is neither particular nor general, as it is detached both from the external object and the 'Concept'. This double and dubious character of the psychical object accounts for the divergence of views held by the Indian schools of thought about the import of words. This is the reason why the *केवलव्यक्तिवादिन्* stress the individual aspect of words, the *वाक्यादिवादिन्* and the *जातिविशिष्टव्यक्तिवादिन्* take into account the aspects of both the individual and the class, and the *अनोरवादिन्* deny the existence of *व्यक्ति* and *जाति*.

This *psychical object*, which is aroused in the mind itself by our present and past experiences, supplies us, in relation to the external object, with a 'meaning'. Our mind has a natural tendency to find out a *relation* between two or more things mentally presented to it. The *relation* thus established between the *psychical object* and the *actual object* by our present or past experiences contributes to the *meaning*, which arises in the mind itself rather than in the outer object, and which also depends on the relations formerly established in the mind. In order to denote this meaning words in language are conventionally used as symbols or signs, and the meaning remains individual, concrete and incomplete until the psychical object has assumed a definite form of the class-aspect, i e., words used to denote merely objects in perception cannot convey their full significance unless they have widened their scope by the help of the *generic aspect in conceptual thinking*. This is why there is much truth in the view of the केवलज्ञातिवादिन्स.

When, therefore the class-aspect of words becomes definite in the mind by the transformation of a 'percept' into a 'concept' or a general idea, the *meaning* in our mind assumes a complete form. The concept is formed in us by the analytico-synthetic process of the *observation* of several individuals, *analysis* of their attributes, *comparison* for finding out their similarities and differences, *abstraction* of similarities from differences, *synthesis* of common properties or attri-

butes, and the use of *names or linguistic symbols* for fixing the unified idea in the mind. The unified idea itself contains a full meaning for indicating which verbal symbols or words in language are used as in the case of the perceptual or individual objects. The unified idea formed by the *analytico-synthetic process* is the *concept pattern or schema* of similar individual objects in the world, and it being a developed form of the 'psychical object' enables us to interpret comprehensively several individuals so as to obtain a general meaning. The concepts or patterns in our mind being separated from the concrete and particular objects in the perceptual world are of a general and abstract nature. They, therefore, give us a comprehensive knowledge of things by including many particular individuals in a general category, and the more such concepts or patterns are stored in our mind, the more we develop our power of understanding the universe. Here we understand the propriety of the view of the देवराज्ञातिवादिन्स that the power (शक्ति) of a word is primarily understood in ज्ञाति and secondarily in शक्ति. Human mind has been, from generation to generation, so accustomed to the above patterns that the power of conceptual thinking is, as in the case of the concepts of time and space, inborn in us along with our power of the perception of individual objects.

It may, however, be said that our thinking is never purely perceptual, but it is both perceptual and conceptual from our childhood. Although the

psychical object in us partakes of a tinge of abstraction on account of its isolation from the actual object, yet the concrete and individual aspect seems to be prominent in it. It is, therefore, true that our thinking in childhood is more perceptual than conceptual, though we find from the behaviour and speech of children that generic images, which are based more on similarities than on difference of objects, are gradually being formed in them, leading them slowly to the conceptual level. Though children use words to express generic images of things, yet they are not fully conscious of the class-aspect of those words, as they learn their use mostly by the imitation of elders (बुद्धव्यवहार). The use of words by children is, therefore, denotative rather than connotative and here we realize the importance of the theories of वात्स्यायिणादिन्स and ज्ञानिनिविशिष्टव्यक्तिवादिन्स. The process of perceptual and conceptual thinking thus goes on alternately throughout the whole life, and we have correspondingly to attend to the individual as well as the generic aspect of words in the use of language. Thus words, which are, as indicated above, the external *linguistic signs or symbols* of inner ideas, perceptual or conceptual, help us to recall them in our minds and carry on our daily affairs by means of the *communication* of those ideas. Language, therefore, not only aids, records and preserves our thought, but assists us in our *communication*, which may be known to be its chief function, particularly in language teaching.

The teaching of a new language to children should accordingly be based on both the aspects mentioned above, though the individual and concrete aspect of words depending on perceptual thinking would occupy a prominent position in their case. Language-teaching in childhood will thus be fruitful, if we shall gradually start from the perceptual to the conceptual level. In other words, gestures, pictures, diagrams, etc., will be used in association with spoken words. Here the common truth contained in the views of ज्ञानादिवादिन्स and जातिविशिष्टव्यक्तिवादिन्स will be amalgamated in the interest of young pupils, after taking into account the aspects of जाति (genus), व्यक्ति (individual), and आकृति (concrete form of objects.)

An important point must be noted here that although the मीमांसक in general recognize the theory of class-connotation of words (शब्दज्ञातिवाद), yet the अन्विताभिधानवादिन्स among them, who hold that a sentence is the unit of language, recommend the usage of elders (वृद्धव्यंगार) and the learning of individual words through the context of a sentence as a superior way of learning language. In the usage of elders and in the imitation of it by children the perceptual (individual) aspect of words seems to be more prominent than the conceptual (generic) aspect, which is the mainstay of the theory of शब्दज्ञातिवाद. How is this contradiction in the views of the अन्विताभिधानवादिन्स to be removed? The answer is that the conceptual aspect of words is not

altogether absent in the minds of children and that it is gradually developed in them through the mental process of *inclusion and exclusion* or the *analytico-synthetic* process (अन्वय-व्यतिरेक) as formerly treated of. The pupils, therefore, by the time they begin to learn a new language like Sanskrit, have already their power of conceptual thinking more developed than that in childhood. Particularly, in the use of their mother tongue, at this stage, they are accustomed to be more conscious of the class-aspect of words than the individual one. In other words, they can, by the use of 'common nouns' in the mother tongue, understand individual objects or persons (व्यक्ति) secondarily through class-notions (जाति). Inasmuch as these class-notions exist in the minds of pupils at this stage and lead them still further to understand other class-notions, the theory of वेदज्ञातिवाद is correct. This theory can, therefore, be reconciled with the 'usage of elders' particularly at the stage of learning a new language like Sanskrit. It will then be found that while teaching individual words, at this stage, in the context of a connected sentence and in association with concrete things, the class-notion of those words is not to be newly formed by the teacher. The class-notion, being already existent in the minds of pupils, is simply to be awakened through concrete objects, pictures, etc., so as to establish a *direct bond between a new word and an idea (concept)*. The pupils, while learning new words in association with concrete objects, do not also take particular

words to mean only the objects shown by the teacher, but understand them in the light of their class-notions of those objects. The class-aspect of words here *primarily* arises in their minds and the individual aspect *secondarily*. In other words, the same cognition of pupils that cognizes the genus (जाति) also cognizes the individual (व्यक्ति). When the words in an unknown language are being newly introduced in association with objects, it is the class-aspect of words present in the minds of pupils that instantly suggests the corresponding words in the mother tongue to them as a result of mental translation, and those known words are sometimes impatiently given out by them. The theory of देवर्वाजावाद in alliance with वृद्धव्यवहार is thus found to be consistent particularly at the pupil's stage of learning a language other than the mother tongue.

One would ask here why words in the mother tongue should not be brought into relation with new words in an unknown language by the process of 'translation', when the pupils have thus reached the conceptual level. The answer is that the process of translation is purely conceptual and results in the tedium and disgust of young pupils in whose case the perceptual aspect of teaching is beneficial. Translation may, of course, be resorted to in the case of abstract words, as the next direct way of introducing them. But we must not forget that words in any language are dead things unless they are made alive by the concrete devices of gestures, intonation, objects, context, etc., in oral

teaching Again, it is an obvious fact that while forming new concepts or learning an unknown subject the tendency of all human beings, young and old is generally to think in terms of concrete things which symbolize those concepts and facilitate clear understanding. It need not be told how the use of concrete illustrations and symbolism makes an abstract and abstruse subject intelligible. Hence, while teaching a new language, concrete things like models, pictures, diagrams, etc., are calculated to serve the purpose of fixing, even in the minds of advanced students the concepts already formed by them through their mother tongue, and they awaken the 'apperception masses' of pupils after bringing out the relation between 'a psychical object' and 'an actual object,' or between a concept and a concrete thing. In other words, they revive their memory and help the *direct communication* of the *meaning* of a word. As the relation (वृत्ति) between a new word and its meaning (वद् and वदार्थ) is here *directly* established by immediately showing an object closely related to the meaning and by making the pupils briskly repeat that word in chorus and individually, very little chance is left for its mental translation by the pupils, and the new word being coloured and made alive by concrete life-situations can be well learnt and recollected owing to the association of ideas. This principle of the modern Direct or Conversational Method may, therefore, be advantageously followed at the elementary

and intermediate stages of teaching Sanskrit, since it, without being antagonistic, can be well reconciled with the above linguistic principles formulated by the Indian schools of thought, more particularly with the 'usage of elders' (वृद्धव्यवहार) sanctioned by the अन्वितभिधानवादिन्स. Just as the आरम्भिकस have in general tried to harmonize the views of the above Indian schools and specially followed the वात्स्यादि-वादिन्स (वैयाकरणस) for the practical purpose of explaining the poetic function of words, we too have here tried to harmonize the Oriental and Western views for the purpose of their practical application to the teaching of Sanskrit words.

After discussing the problem as to *where the expressive power (शक्ति) of a word resides* and after dealing with *its practical implications*, we shall turn to the four kinds of शक्ति viz., योग, रुटि, योगरुटि and यौगिकरुटि, corresponding to which words are divided into four classes, viz., यौगिक, रुट, योगरुट and यौगिकरुट, according to the different modes through which they yield their meanings. 'योग' means etymology, derivation or *the significance of the component parts of a word (अवयवशक्ति)*. Here, of course, the meaning of a word is understood from its component parts, which are either a root or a noun and a prefix or a suffix. The यौगिक word does not signify anything more or less than the meanings of its parts, but yields, on the whole, only that meaning which is implied in the parts. For instance, the meaning of the word 'शब्दक' is understood by

us as 'पाककर्ता' (a cook) from the root 'पक्' (to cook) and the कर्तरि suffix 'अक'. Secondly, 'रुढि' means the popular, conventional or customary significance of a word. In the case of a रुढ word the meaning is determined by the power of the whole word (समुदाय शक्ति) without reference to the meanings of its parts. For instance, the word 'मण्डप' etymologically means 'one who protects scum' (मण्ड + प = मण्ड पातीति), but this meaning rarely occurs to us, since we conventionally understand the collective meaning of the whole word 'मण्डप' as 'an open hall'. The नैरुक्त (etymologists) and the वैयाकरण (grammarians) propound a theory that all nouns in language are derived from roots ('आख्यातज्ञानि नामानि'—निरुक्त). But this is an extreme case, as the conventional meanings of रुढ words are seen to have acquired more significance than their root-meanings, which can rarely be traced in the former. Thirdly, a 'योगरुढ' or derivatively conventional word is that which yields its meaning through derivation or etymology (योग) as well as convention (रुढि). Here both the derivative meaning and the conventional meaning coincide with each other, as both of them refer to the same object. In other words, the meaning obtained from the component parts of a word is the same as that obtained collectively from the whole word. For example, the etymological meaning of the word 'पद्मज', when it is derived from its component parts, is 'what grows in the mud' (पद्म + ज = पद्माजायते

रति). This meaning is joined through contiguity to the conventional or collective meaning of the whole word 'पद्म' which signifies 'a lotus'. Both these meanings referring to the same object agree with each other. It must be noted here that the conventional meaning is more proximate to the mind than the etymological one, as the former occurs to us instantly; while the etymological meaning occurring late to the mind is distant from us, as it is necessary for us to possess the knowledge of प्रहति (crude form) and प्रत्यय (affix) before we understand the root-meaning. Many Sanskrit words belong to this 'योगरूढ' type, since both the etymological and conventional meanings can be traced in them. There is, however, a linguistic rule in Sanskrit that convention or usage is more powerful than etymology (योगादुच्यते). Lastly, a 'योगिरूढ' or derivative-and-conventional word is that, the meaning of which is ascertained either etymologically by the powers of its component parts or conventionally by the power of the whole. In this case both the meanings being determined independently of each other, both of them are understood separately. The word 'उद्भिद्', for example, etymologically means 'what shoots up or a tree' (उद् + भिद् = ऊर्ध्वं भिन्नतीति), while conventionally 'उद्भिद्' is a kind of sacrifice. Here the two independent meanings are understood from the same word, yet they refer to separate objects.

An important point to be noted is that 'रूढ' words always prevail over 'योगिरूढ' words as regards

the determination of meaning. The मीमांसक too while discussing the relative importance of the six modes of evidence (प्रमाण) in the treatment of 'injunctions of application' (विनियोगविधि) lay down a very sound principle of interpretation that 'लिङ्ग' or the word-meaning established by usage (रूढि) is a stronger mode of evidence than 'समाख्या' or name, the meaning in which is determined by योग (etymology). Thus in the matter of interpretation they attach more importance to the conventional meanings (रूढार्थ) of words than to the etymological ones (यौगिकार्थ). They further say that etymology is to be resorted to only when other more important means of interpretation are unavailable. This important linguistic principle is as much useful in language-teaching as it is in the interpretation of advanced Shastric works. Sanskrit teachers, who have up to this time been so fond of laying undue stress on the teaching of verbs so as to enable their pupils to derive Sanskrit words from their root-stems, will it is hoped, note this principle and will kindly abstain from the predominantly etymological teaching of Sanskrit language and literature. They will bear in mind the fact that etymology is purely an analytical and tedious process of dissolving a unified word into a crude form (प्रकृति) and an affix (प्रत्यय). If this process is resorted to, particularly at the elementary and intermediate stages of Sanskrit teaching, pupils are left in the dark about the beauty of ideas and expression in Sanskrit.

literature, and are bound to be scared away from the subject. To engage oneself simply in the etymological study of words bereft of their context of a sentence is a futile attempt. This does not, of course, mean that while teaching Sanskrit literature to advanced students, the etymology of a word or two should not be given here and there, if without marring the beauty of a passage it adds to the *purport* (synthetic meaning) of a sentence or a paragraph. Yet it is advisable for the sake of literary appreciation and interest of pupils to accept the conventional meanings of words as they are current in Sanskrit literature, and teach them in their proper context. The Sanskrit words, therefore, that are to be introduced according to 'बुद्धव्यवहार' at the beginner's stage, should all of them be concrete rather than abstract, and of conventional meanings (वृत्तार्थ) rather than of etymological ones (वैयक्तिकार्थ).

XIV. PURPORT (वाच्यार्थ)

Thus the अभिहितान्वयनादिस, with whom even the नैययिकस should be classed, after dealing with the detached meanings of words existing independently in language say that when a relation is established between the senses of such words in a sentence by means of आपत्तार्थ, शेषार्थ and जनिधि, a new meaning, which is not the meaning of indivi-

dual words but which ■ that of the sentence as a whole, arises in the form of तात्पर्यम्. It will then be found that unlike the अन्विताभिधानवादिन्s they start from words to a sentence rather than from a sentence to words. It has already been observed that the views of the अन्विताभिधानवादिन्s are useful at the initial stage of Sanskrit teaching, that those of the अभिहितान्वयवादिन्s must be taken into account particularly at the advanced stage, and that the combination (समुच्चय) of both of them would thus be fruitful in Sanskrit teaching as a whole. It is with this end in view that the principles of the अभिहितान्वयवादिन्s about the power (शक्ति) of detached words in language have been detailed in the preceding section. While dealing with the दण्डान्वय and खण्डान्वय we have already explained the significance of the three principles of आकाङ्क्षा, योग्यता and सन्निधि as formulated by the अभिहितान्वयवादिन्s. It will now be advisable to turn to the तात्पर्यवृत्ति of that school after noting the special features of आकाङ्क्षा, योग्यता and सन्निधि, which establish relations between the senses of independent words and lead us to तात्पर्य,—the meaning of the whole sentence. According to the अभिहितान्वयवादिन्s then a sentence is a group of words* possessing आकाङ्क्षा, योग्यता and सन्निधि.

Now the special feature of आकाङ्क्षा ■ that it does not merely lie in the juxtaposition of words, as in

the expression 'घटः कर्मत्वमानयनं कृतिः' (pot-object-hood; bringing-action) in which words are not mutually expectant (साक्षाद्). आकाश can be found between the crude form (प्रकृति) of a word and the affix (प्रत्यय) applied to it. For example, in the sentence 'घटमानय' (Bring a pot) the apprehension (ज्ञान) of the objective case-affix 'अम्' after the word 'घट' shows its expectancy with the words 'घट' and 'आनय' and becomes the cause of the verbal comprehension (शब्दबोध) that 'घट' is the object of the verb 'आनय'.

Secondly, योग्यता means consistency or proper connection (अन्वय, समन्वय) of the meaning of a word with that of another word. This proper connection depends upon the non-contradiction of our empiric experience. For instance, in the sentence 'घटमानय' the meanings of the words 'घटम्' and 'आनय' have between them a proper connection or consistency which does not contradict our experience. The sentence, therefore, leads us to verbal comprehension. On the other hand, in the sentence 'आकाशमानय' (Bring the sky) the meanings of the words 'आकाशम्' and 'आनय' have between them an improper connection which contradicts our experience. The latter sentence, therefore, does not yield a consistent meaning.

Thirdly, सन्निति or आसति (contiguity, proximity) is usually defined as the juxtaposition of consecutive words without an interval. If words are

separated from one another by the intervention of other words, the connection (अन्वय) of their meanings cannot be understood. For instance, if we say 'गिरिर्भुक्तमग्निमान् देवदत्तेन' (the mountain, has eaten, fiery, Devadatta), the expression does not lead to verbal comprehension, since suitable words are not placed in juxtaposition, while the sentences 'गिरिर्गिमान्, भुक्त देवदत्तेन' (The mountain is fiery, देवदत्त has eaten) yield meanings on account of juxtaposition. The नव्यनैयायिकs, however, reject this kind of आसत्ति and psychologically define it as an *immediate recollection* (उपस्थिति, स्मृति) of the meanings of words through their 'वृत्ति' (relation of words to meanings). They say that even when words in a verse are separated by the intervention of other words, we can have verbal comprehension. Hence contiguity or proximity in the form of *uninterrupted recollection* of meanings related to words through the वृत्ति called शक्ति (expression) or लक्षणा (implication) is the cause of verbal comprehension, and not the first kind of contiguity. It does not matter whether words in a sentence are proximate or not proximate to one another, but the recollection of word-meanings mutually related must be immediate. This does not imply that any meaning of any word in any form is recollected. The suitability of words depends, of course, upon the non-contradiction of our experience. Such आसत्ति itself is the cause of verbal comprehension and not the knowledge of आसत्ति.

In connection with this *आसक्ति* the नैयायिकs psycho-logically explain how the comprehension of a sentence takes place through individual words. In this respect they say that while reading a book or hearing a speech, the perception of the first word in a sentence leaves an *impression* on our mind and then that of the second, third, etc. Though such perceptions are transitory, the impressions left by them last for a long time and awaken our *memory*. Thus through the impressions of consecutive words left on the mind there arises in us a *collective recollection* of all words. This recollection is of the nature of *collective cognition* (समूहात्मनात्मक ज्ञान) and is itself the knowledge of *आसक्ति*. Like a single perception arising from the contact of our sense-organs with a collection of objects, as a picture, a book, a table, a clock, etc., a single recollection can arise in us from several impressions of words. The stimulus of the collective recollection (समूहात्मनात्मक स्मृति) is the perception of the last letter of the last word accompanied by the impressions of preceding words. Just as the collective recollection of a single word 'देवदत्त' occurs to us by the perception of the last letter 'त', aided by the consecutive impressions of the preceding letters, similarly the recollection of the last letter of the last word in a sentence, aided by the consecutive impressions of the preceding words in it, arises in us. As this collective recollection of words, otherwise called *आसक्ति*, does take place in the mind, it

becomes the cause of creating ■ *synthetic comprehension* of words, sentences, paragraphs, etc.

The प्राचीननैयायिक्स, however, describe the genesis of this recollection in a somewhat different way. As all knowledge, they say, is a transient phenomenon, the recollection of every preceding word also is transient. Hence several recollections of several words would not stand together simultaneously, (and thus verbal comprehension would be impossible. For this reason it must be said that the recollection, which is related to the meanings of words and which is the cause of verbal comprehension, itself being of the nature of *collective cognition*, is one and not manifold. This collective recollection alone leads to the *simultaneous* verbal comprehension of the meanings of all words connected as क्रिया (action), कर्म (object), करण (instrument), etc., according to the maxim of 'pigeons on ■ threshing-floor' (खलेकपोतन्याय). Relating to this maxim there is a verse which means as follows "Just as pigeons old, full-grown and young simultaneously come down to a threshing-floor for picking grains, similarly in a sentence (e ■ घटमानय) the meanings of words (e ■ घटम् and आनय) being mutually connected together as क्रिया, कर्म, etc., become the object of *simultaneous* verbal comprehension " †

† वृद्धा युवान् शिशवः कपोताः खले ययामी युगपत्पतति ।
तथैव सर्वे युगपत्पदार्थाः परस्परेणान्वयिनो भवन्ति ॥

Quoted in the सिद्धान्तमुक्तावलि under verse 83.

Some नैयायिकs who do not recognize the above simultaneous recollection (समुदात्मनात्मक स्मृति) say: "That meaning of a word, which is expectant of, and consistent with, the meaning of another contiguous word, can be understood from words themselves, after it is connected with another meaning."§ That is to say, the meaning of a word having a connection with another meaning is first understood from words. Similarly, the meaning of the parts of a sentence (खण्डवाक्य) arising from the connection of several meanings can first be obtained from words, and the comprehension of the meanings of parts (खण्डवाक्य) then leads to the comprehension of the meaning of the whole sentence (महावाक्य). Even though we suppose that the comprehension of the meaning of former parts vanishes on account of the transitoriness of knowledge, yet the recollection of the meaning of those parts or subordinate clauses (अनान्तरवाक्य) lasts in our mind. This recollection, therefore, leads us to the verbal comprehension of the whole sentence. For instance, in the sentence 'घटवानय' we first understand from the word 'घटम्' the meaning of the part that 'घट' (jar) is the object (कर्म) of some action, or is connected with some action. This meaning of the word 'घटम्' being connected with the meaning of 'bringing' obtained from the

§ यद्यदाहर्हितं योग्यं सञ्चिधानं प्रत्यये ।

तेन तेनान्वितः स्वार्थः परितेवागम्यते ॥

Quoted in the सिद्धान्तनुदावति under verse 83.

word 'आनय' yields the meaning of the whole sentence. The नैयायिकs, therefore, are not required to postulate the superfluous श्लोक which, according to the वैयाकरणs, is said to contain the whole unified meaning of an author or speaker, and is also said to be revealed by the letters, words, sentences, paragraphs, nay, the whole book he writes. शङ्कराचार्य here tells us, as we have already seen, that the synthetic activity of the mind (समस्तप्रत्ययमर्शिनी बुद्धि) is able to give us a unified meaning from letters, words, sentences, paragraphs, etc. (सिद्धान्तमुक्तावलि).

Now what should be supplied (अर्प्याद्दत्त) when a sentence is incomplete in consequence of something being unexpressed? Are we to supply an actual word or simply its meaning? That is to say, if, for instance, in the incomplete sentence 'द्वारम्—' (—door) the verb is unexpressed, should we supply the actual word 'निषेहि' (shut) or would it do if simply the general meaning of 'shutting' occurs to the mind without our being required to supply a particular word in the sentence? Here the ग्रामाक्षरमीमांसकs say that it is better to supply simply the meaning than the word, since we are more concerned with the meaning than with the word used to indicate it; and unless the meaning of 'shutting' first occurs to us from the incomplete sentence 'द्वारम्—', we cannot supply the word 'निषेहि'. The meaning which first occurs to us in such cases should, therefore, be supplied rather than the actual word. It is not necessary that the

recollection of meaning should arise only through a word, for, it can also arise without the use of a word. It is, therefore, preferable to supply in an incomplete sentence 'meaning' (अर्थाध्याहार) rather than a 'word' (पदाध्याहार). The नैयायिक्स and वेदातिथ्स* say against this that in such cases a word must be supplied and not simply its meaning, if we want to have verbal comprehension. Meaning, without the actual use of a word, can be conveyed by perception (प्रत्यक्षप्रमाण) also. If, for example, a jar (घट) is placed in front of us, we can show it merely by means of gesture (i.e. with the finger) and say 'एन—पश्य' (See this—) without using the word 'घटम्'. Here, the meaning of the object 'घट' is understood, though the actual word 'घट' for it is not used. But it must be remembered that this meaning of the jar is understood through perception and not through verbal comprehension (शब्दबोध), which requires us to understand the connection (अन्वय) of words in a sentence. It is, therefore, necessary to supply the actual words 'विधेहि' and 'घटम्' in the incomplete sentences 'द्वारम् —' and 'एन—पश्य' respectively, so as to show the connection of words and have verbal comprehension. For, verbal comprehension is possible only if the cognition of mean-

* मानान्तरोपरस्थापितुपदार्थस्यान्वयरोधामावात् 'पदजन्या' इति । अत एवाश्रुतस्थले तत्तत्पदाध्याहारः । 'द्वारम्' इत्यादौ 'विधेहि' इति ॥

—वेदान्तपरिभाषा, प्र. ४, सिद्धान्तमुक्तावलि, श्लोक ८३.

ing takes place through particular words, which must be supplied to complete the sense of a sentence. When a word is thus supplied, the perception of it conveys to us its meaning by means of वृत्ति (relation of a word to its meaning), and the apprehension of this meaning further leads us to the verbal comprehension of the whole sentence. Again, in every sentence the verb and words with particular case-affixes (कारकपदानि) are expectant (साकाङ्क्ष) of one another. Unless, therefore, the actual verb 'पिबेहि' is supplied (पदाध्याहार), the कारकपद 'द्वारम्' would not yield its complete meaning. There are other examples where a word alone must be supplied (पदाध्याहार) and not its meaning. If we simply say 'गुधेभ्य —' (—for flowers), the actual word 'सृह्यति' (craves) must be supplied, as the peculiar use of the dative case in the word 'गुधेभ्य' requires us, according to a grammatical rule, to supply the verb 'सृह्यति' alone and not merely the meaning of 'craving', which may be expressed in any other way. This principle of पदाध्याहार (supplying a word) is very important in language-teaching. When a language is being taught newly, mere gestures, intonation, etc., used by the teacher will sometimes convey meanings to the students. It must, however, be noted that though the meaning can be conveyed by gestures, etc., without the use of words, yet in language-teaching actual words introduced to pupils are more important than other means of

conveying the meaning. It will, therefore, be advisable to make a clear statement of *actual words* in sentences, though gestures, etc., will be used in direct association with those words for amplifying their meanings. In the matter of construing and understanding literature at the advanced stage too it is necessary to supply *actual words* in incomplete sentences rather than their meanings only. (सिद्धान्तमुक्तारली, तर्कदीपिका).

It has been observed above that the recollection of the meanings of parts or subordinate clauses (अवान्तरवाक्य) leads us to the verbal comprehension of a large sentence or paragraph (महावाक्य) as a whole. In other words, a large sentence or paragraph^{*} is a collection of subordinate clauses,[†] which are mutually connected together by means of आह्वाना, योग्यता and आसक्ति. When, after knowing the mutual connection of different subordinate clauses, a special unified sense (तात्पर्यार्थ) is exhibited, we get syntactical unity (एकवाक्यता). This syntactical unity is based on a two-fold relation: (1) that of a word to a sentence of which it forms part (पदैकवाक्यता), and (2) that of a sentence to another sentence (वाक्यैकवाक्यता). (1) As regards पदैकवाक्यता the मीमांसकs think that अर्थवादs (corroborative or eulogistic sentences) never directly signify a command (विधि) or prohibition (निषेध); but that they indicate their meanings by means of an

† वाक्योन्मेषो महावाक्यम् । (साहित्यदर्पणः, २।१)

explanatory repetition (अनुवाद) or a subordinate statement. The sentences comprising अर्थवाद cannot, therefore, yield the principal meaning, but merely praise or censure an injunction (विधि), which indicates the principal meaning. The अर्थवाद are not, however, meaningless, since they are syntactically connected with an injunction or the principal sentence. Thus the collection of words contained in an अर्थवाद conveys the meaning of 'praise' which is required by an injunction, occupies the position of a single word, and forms syntactical unity with the sentence containing that injunction. Hence अर्थवाद serving as a single word forms a syntactical whole with an injunction (विधि). In other words, the relation of an अर्थवाद to an injunction is respectively that of a word to a sentence of which it forms part. This is called पदैकवाक्यता by the मीमांसकः.

(2) Now syntactical unity manifested in the relation of a sentence† to another sentence (वाक्यैकवाक्यता) can be found where two (or more) sentences, each of which indicates distinctly a

* विध्यपेक्षितप्राशस्त्यरूपपदार्थप्रत्यायकतयाऽर्थवादपदसमुदायस्य पदस्थानीयतया विधिवाक्येनैकवाक्यत्वं भवतीत्यर्थवादवाक्यानां पदैकवाक्यता।

—वेदान्तपरिभाषा, प्र. ४.

† क तर्हि वाक्यैकवाक्यता ! यत्र प्रत्येकं भिन्नभिन्नसमर्गप्रतिपादकयोर्वाक्ययोराकाङ्क्षावशेन महावाक्यार्थबोधकत्वम् । . . . वाक्यानां परस्परापेक्षिताङ्गाङ्गिभावबोधकतया एकवाक्यता । तदुक्तं महर्षिदेः—
'स्वार्थबोधे समाप्तानामङ्गाङ्गित्वाद्यपेक्षया । वाक्यानामेकवाक्यत्वं पुनः
संहृत्य जायते ॥' इति ।

—वेदान्तपरिभाषा, प्र. ४.

different relation of words and their meanings, yield the meaning of a larger sentence or paragraph on account of their mutual expectancy. Here, the meaning of one sentence being connected with that of another, the two (or more) sentences together express one meaning in the form of *purport* (तत्पर्यं). Thus sentences showing the mutually expected relation of principal and subordinate, are found to possess syntactical unity. Here, कुमारिलमह् says—"When sentences, which are complete in respect of their own meanings, again combine because of their relation of principal and subordinate, they form syntactical unity. "This syntactical unity in respect of sentences (वाक्यैकवाक्यता) is itself the meaning of a major sentence or a passage in the form of *purport* (तत्पर्यं). Before we understand the meaning of such a longer sentence or a passage (महावाक्य), it is necessary for us to understand the meanings of subordinate clauses (अवान्तरवाक्य).

The above syntactical unity lies especially in the intended meaning or *purport* (तत्पर्यं) of a speaker or writer according to the नैयायिकस. They, therefore, hold that the unified meaning of a sentence depends upon the *intention* of the speaker or writer and that a definite knowledge of this intention is as much the cause of verbal comprehension as that of आनादृशा, बोध्यता and आवृत्ति. Whether

§ (a) वक्तुरिच्छा तु तत्पर्यम् । —मायारिच्छेः ८४

(b) वदतोतीच्छयोपीतित्वं तत्पर्यम् । —वक्तृदीर्घा

the meaning of a word should be construed with the meaning of a particular word alone depends more on the intention of the speaker or writer than on आकाङ्क्षा. For instance, in the sentence 'अयमेति पुत्रो राज्ञः पुरुषोऽपसार्यताम्' there is expectancy (आकाङ्क्षा) between the words 'पुत्रः' and 'राज्ञः' as well as 'राज्ञः' and 'पुरुषः'; and the sentence being thus ambiguous would either mean, 'Here comes the son of the King, the man should be removed', or 'Here comes the son (my son), the man (officer) of the King should be removed'. In this case a doubt arises whether the word 'राज्ञः' is to be construed with 'पुत्रः' or 'पुरुषः', and it can be removed by knowing the intended meaning (तात्पर्य) of the speaker or writer that the word 'राज्ञः' is to be construed with 'पुत्रः' and not with 'पुरुषः'. Knowledge of तात्पर्य (purport, drift) is, therefore, the fourth condition necessary for verbal comprehension in addition to आकाङ्क्षा, योग्यता and आवृत्ति. Again, a word in a sentence has sometimes more than one meaning. Whether it means this or that in a particular context depends also upon the intention of the speaker or writer. For example, the sentence 'सैन्धवमानय' can either mean 'Bring salt' or 'Bring a horse', as the word 'सैन्धव' has two meanings, viz., 'salt' or 'a horse'. Which of these two meanings is to be accepted in a particular context is determined by the hearer after knowing the intention of the speaker. If the speaker is dining, the word 'सैन्धव' would mean 'salt' and if

he is going out, it would mean 'a horse'. For, at the time of dining the speaker's intention cannot be that a horse should be brought; while at the time of going out he cannot intend that salt should be brought. The particular occasion or context (प्रकरण), therefore, demands that we should understand only a particular meaning which can be determined by knowing the intention or purport of the speaker. If we suppose that the apprehension of purport is not a cause of verbal comprehension, the word 'हेन्यद्' would not sometimes mean 'salt' and sometimes 'a horse'. For this reason it must be admitted that there is a causal relation between the knowledge of intention or purport and verbal comprehension.

नागेश्च[§] thinks that the apprehension of तात्पर्य is essential only in the case of equivocal words, and that the mere context, etc., can determine तात्पर्य. Others also say that purpose (अर्थ), context (प्रकरण), a special characteristic (लिङ्ग), propriety (भौचित्य), place (देश), and time (काल) are the determinants of the meanings of words,† and since they always precede verbal comprehension, they, rather than the knowledge

§ नानार्थस्थले लोके तात्पर्ये तु एतत्पदं भाव्यं वा एतदर्थप्रत्ययाय मयोच्चार्यत इति प्रयोक्तुरिच्छारूपम् । तात्पर्यनियामकं च लोके प्रकरणादिकमेव ।
—परमहंसमुनिः॥

† अर्थात्प्रकरणादिज्ञादौचित्यादेशकालतः ।

शब्दार्थास्तु विभिद्यन्ते न रूपादेव केवलात् ॥

of तात्पर्य, should be held to be the causes of verbal comprehension. The नैयायिक्स, however, think that if 'context' etc., are taken to be the causes, it is clear that all those causes precede every verbal comprehension. But since those causes are manifold, it cannot be decided what particular cause precedes what particular verbal comprehension. Instead of grouping together all those manifold causes as showing the purport or intention, it is better according to the law of parsimony (लाघव), to accept the knowledge of purport itself as a single cause of verbal comprehension. According to the नैयायिक्स God is the author or speaker of the Vedas and the apprehension of his intention is the cause of verbal comprehension, while in the case of words mechanically repeated by a parrot they take the intention of God or a human trainer to be the cause.

The वेदान्तिन्स along with the मीमांसकs accept तात्पर्य as the cause of verbal comprehension. If they would not accept तात्पर्य, all their attempts for the ascertainment of the purport of Vedic sentences would be futile. They, however, say that the definitions of तात्पर्य formulated by the नैयायिक्स, as, 'the intention of the speaker' (वक्तुरिच्छा) or 'the utterance of words with a desire to convey a meaning' (व प्रतीतीच्छयोच्चरित्वम्) are not correct. For, it is not always true that there is an intention or desire of the speaker to convey a meaning. For instance, there can be no intention or desire of

communication in the words mechanically uttered by a parrot or an idiot; yet those words are understood by us. Secondly, a Vedic priest repeating Vedic texts without knowing their meaning cannot be said to have an intention or desire to convey a meaning; yet the words uttered by him can be understood by one who knows their meaning. Thirdly, when a teacher is found to give a wrong explanation of a text, the student realizes that the teacher does not understand what he says. It cannot be here said that the teacher has a definite intention or purport, since what he supplies as an explanation differs from actual experience and the meaning of the text. We cannot even say that in the Vedic texts uttered unintentionally by a Vedic priest there is the intention or purport of God who is supposed to be the author of the Vedas. For, schools like those of the नास्तिक and the मीमांसक deny the existence of God and his authorship of the Vedas; yet they are found to interpret the meaning of the Vedas. Thus declaring the नैयायिक definition of वाच्य to be wrong the वेदान्तिक say that वाच्य (purport) is 'the capacity of words in a sentence to express a particular meaning.' † That is to say, words themselves have the inherent capacity (शक्ति) to produce a particular cognition of the correlation (संलग्न, अन्वय) of their meanings. If the sentence 'गेद्रे घटः' (A pot in the house) is uttered without understanding its meaning, the sentence

† वाच्यतीतिवन्ननयोऽप्यन्वयं वाच्यम् । -वेदान्तपरिभाषा, प्र. ५.

itself has the inherent capacity for producing the cognition of the *relation* of 'घट' (a pot)—and not that of 'घ' (a garment)—to 'गेह' (the house). The listener is able to understand this particular meaning in spite of its comprehension or non-comprehension by the speaker. Hence the capacity of the sentence to convey the particular relation between 'घट' and 'गेह' is called *वाच्य* (purport), and the apprehension of this *वाच्य* leads us to verbal comprehension. This capacity or power (शक्ति) of a sentence is known when it is not impossible for us to show the mutual relation of words in that sentence. As in the sentence 'गेहे घट' there is no impossibility of establishing the relation (अवयवानुपपत्ति) between 'गेह' and 'घट', the capacity of that sentence to show the particular relation of 'location and the thing fit to be located' (आधाराधेयमाद्यसम्बन्ध) is purport itself. Thus according to the वेदान्तिन्s the impossibility of establishing a relation (अवयवानुपपत्ति), non-accomplishment of purpose (प्रयोजनाविधि) and context, etc (प्रकरणादिक) help us indirectly in determining the purport of sentences. If, then, the existence, in a sentence, of words *fit to convey a particular sense* can be defined as 'purport', a non-Vedic (लौकिक) or a Vedic sentence, though unintelligible to the speaker, has inherent capacity to convey a meaning according to this flawless definition.

Here the नैयायिकs after quoting the sentence 'वैचवमानय' raise an objection that although the word

‘सैन्धव’ has capacity to signify (तत्पतीतिजननयोग्यत्वम्) two meanings, yet the speaker’s *desire* (वक्तुरिच्छा) to convey a specific meaning (‘salt’ or ‘a horse’) in a specific context must be taken into account.

The वेदान्तिन्s answer this objection by adding a qualification, viz., ‘तद्व्यप्रतीतीच्छाऽनुचरितत्वम्’ to their above definition of तात्पर्य, and give the whole definition as ‘तत्पतीतिजननयोग्यत्वे सति तद्व्यप्रतीतीच्छाऽनुचरितत्वम्’. Purport then means “the capacity of words to convey a particular meaning in the absence of their utterance with the desire or intention of conveying any other meaning” In this way, though the word ‘सैन्धव’ has capacity to signify two meanings, viz., ‘salt’ and ‘a horse’, yet if a person utters that word while dining, his servant, after understanding the purport of the sentence from this particular context, will take the word ‘सैन्धव’ to mean ‘salt’ alone and not ‘a horse’, because the word ‘सैन्धव’ having capacity to mean ‘salt’ is not uttered with the intention of conveying the other meaning, viz., ‘a horse’. Again, the word ‘सैन्धव’ cannot *simultaneously* suggest the two meanings. For, when the purport of the sentence ‘सैन्धवमानव’ is understood, the meaning that first occurs to the servant is ‘salt’ and then ‘a horse’ in due order. Although we suppose that the two meanings of an equivocal word—as in the case of सैन्धव—are meant to be simultaneously perceived in a literary passage, the above definition is not inapplicable, since the

word 'त्' in the definition can include two meanings also. This definition of 'सात्य' is thus equally applicable to non-Vedic as well as Vedic sentences unintelligently uttered either by a parrot or a priest without any desire or intention of communication.

According to the मीमांसक and वेदान्तिन्s शक्ति or the inherent power residing in all things is a distinct category. Just as there is inherent power in the fire to burn anything, so in words also, say the मीमांसक and वेदान्तिन्s, there is inherent power, which being distinct from words and objects denoted by them is the determining characteristic (अवच्छेदक) of their capacity to express a particular meaning. Such words in a sentence having inherent power in them to show the *mutual relation* of their meanings naturally express Purport. Thus purport, which consists in the inherent power of words or sentences to produce a *synthetic* cognition independently of the intention of the speaker (वक्तुरिच्छा), is a cause of verbal comprehension according to the वेदान्तिन्s. The वेदान्तिन्s and the मीमांसकs, therefore, accept सात्यवृत्ति in this particular sense and often utilize this important linguistic principle in determining the unified sense of the Vedic texts. They always determine the purport or *synthetic* meaning of the Vedas by employing the six मीमांसक rules of interpretation, viz (i) Unity of the beginning and conclusion of a work (उपक्रमापसंहार), (ii) Repetition of the main topic in various

contexts . (अम्यास), (iii) Novelty of the subject-matter (अपूर्वता), (iv) Fruit or result (फल), (v) Praise or incidental remarks as distinguished from the main theme (अर्थवाद), and (vi) Arguments in favour of the main topic (उपपत्ति). The मीमांसक employ these rules for determining the purport of the कर्मशास्त्र of the Vedas, while the वेदान्तिन्स (शङ्कराचार्य) use them for establishing the unified meaning or तात्पर्य of the शानकाश्र that all Upanishadic sentences are closely related in their meaning to the all-pervading ब्रह्मन् alone. § The above rules of मीमांसक are also very useful in determining the purport of the धर्मशास्त्र (law); while in the case of secular (लौकिक) sentences contained in poetry and other forms of literature the purport is determined by means of प्रकरण (context), औचित्य (propriety), देश (place), काल (time) etc., as referred to above.

Here अभेदरत्नकर says that though the apprehension of purport (तात्पर्यज्ञान) is necessary for verbal comprehension at particular places, it is not required for every verbal comprehension. He further adds that when there arises a doubt about the purport of a passage or when it is certain that there is the total absence of purport, no verbal comprehension is possible. But II in the beginning we are in doubt about the purport and II afterwards we gradually determine the purport, verbal compre-

§ सर्वेषु वेदान्तेषु वाक्यानि तात्पर्येणैतस्यैवार्थस्य प्रतिपादकत्वेन समनुगतानि । -ब्र. सू. भाष्य, १.१.४.

hension is possible. In other words, the knowledge of purport becomes the cause of verbal comprehension after the period of doubt. If we are doubtful as to whether a sentence means this or that, the knowledge of तात्पर्य helps us to understand the unified sense of that sentence. Or, if we misunderstand the view of a speaker or writer, the knowledge of purport is useful for removing our misunderstanding. It is, therefore, not true that all verbal comprehension takes place only after the knowledge of तात्पर्य [वेदान्तपरिभाषा, प्र. ४]

It may be said in connection with the above view that students learning a language like Sanskrit are always in doubt regarding the purport of a sentence, verse or paragraph of the book they read. It is, therefore, desirable to remove this doubt by telling the purport and facilitating verbal comprehension before and after the detailed study of a thought-unit. With this end in view Shastris usually tell the purport twice, before and after the detailed study of a passage, and Sanskrit commentators supply in their commentaries अवतरणिकाs or introductory remarks containing the purport of sentences and paragraphs of the original texts. This procedure in oral teaching or in written commentaries really helps the analytico-synthetic or intensive study of literature and Shastras in the following way. The detailed study of a passage enables the teacher and the taught to analyse the principal and subordinate parts of sentences conveying corresponding ideas; while the purport told at the beginning and end of

the detailed study maintains *synthesis* of ideas. The telling of the purport (वाक्यवैयर्थ्य), as adopted by Shastris in their teaching is, therefore, a wise plan worthy of being followed by all teachers of Sanskrit. The teacher may either *tell* this purport to students or may elicit it from them, through suitable questions. Any way, due attention to the *Purport* must always be paid by the teacher in the teaching of prose rather than of poetry.

It has been observed above that the वेदान्तिन्स accepting शक्ति (power) as a distinct category give a rigidly technical definition of वाक्य as "the inherent capacity of words to produce the cognition of a particular meaning." The नेरयिन्स, however, do not accept शक्ति as a distinct category, but identify it with the will or intention (इच्छा) of God or a human speaker. This is why they define वाक्य as "the *intention* or *will* of the speaker." With the exception of words reproduced by a parrot, an idiot, a Vedic priest or a gramophone it may be generalized that intention is a predominant factor of any speech or writing. Although there is no intention in a parrot, an idiot, a gramophone or a book itself, yet the original speaker or writer whose words are reproduced or recorded by each of the above has definitely an intention. Unless words are uttered with a conscious purpose or intention, they cannot be meaningful. It is only due to the speaker's intention that peculiar words acquire peculiar meanings in different contexts. There is, therefore, much truth in the definition of

सात्पर्यं given by the नैयायिक्स, though that definition might be faulty from a strictly scientific point of view. While dealing with equivocal words and adding the qualification 'तदन्यप्रतीती-छयाऽनुचरितत्वम्' (non-utterance with the intention of conveying any other meaning) to their own definition of सात्पर्यं even the वेदान्तिन्स indirectly acknowledge the factor of intention. Hence the definition of the नैयायिक्स is serviceable for all practical purposes. Although the sentences repeated by a parrot or an idiot are not uttered with the intention or desire of communication, yet it cannot be said that Vedic sentences mechanically repeated by priests and speeches or songs recorded by gramophones are not uttered with a desire of communication. It is then found that Vedic sentences etc., are uttered with the desire of communicating their meaning to the hearer, and that the knowledge of सात्पर्यं is the cause of understanding the meaning arising from sentences desired to be communicated. That सात्पर्यं is contained in the intention of the speaker or writer is a well-known fact. Nothing, therefore, can be gained except contradiction to this well-known fact in formulating a rigidly technical definition of सात्पर्यं as the वेदान्तिन्स do. As the cases where the intention of the speaker is absent are rare, it is preferable to accept for practical purposes the definition of सात्पर्यं as formulated by the नैयायिक्स and to pay due attention to the intention of the speaker or writer in language-study. The knowledge of सात्पर्यं is, therefore,

the cause of verbal comprehension which arises from a sentence desired to be communicated.

XV. *IMPLICATION (लक्षणा)

Sometimes peculiar words in a sentence stand in the way of understanding its general purport (तात्पर्य). We are, therefore, required to understand those words in a sense other than the primary one (वाच्य, शक्य) for the purpose of making them suit the context or purport. Thus when after hearing or reading a word in a sentence we have to abandon its primary sense (मुख्यार्थनाश) on account of its inapplicability to or incompatibility with (अनुरक्ति) the other words or context of that sentence, and when we accept there another (implied) sense, which is in some way related to the primary sense (संयोग, शक्यसम्बन्ध), we have to resort to the process called Implication or लक्षणा. In other words, लक्षणा occurs when the primary sense, which is opposed to some means of knowledge like 'direct perception' (प्रत्यक्षप्रमाण), cannot be accepted, and when, for the suitability of the context, we have to suppose another meaning which is related to the express or primary meaning. For instance, in the sentence 'गङ्गायां घोषः' (A hamlet is situated on the Ganges) the primary meaning of the word 'गङ्गा' is 'गङ्गाप्रवाह' (the stream of the Ganges) which first arises in our mind; but this meaning is opposed to the direct

perception, as the hamlet cannot be situated on the stream. The purport of the speaker in uttering the sentence is that we should understand the meaning 'गङ्गातट' (the bank of the Ganges) from the word 'गङ्गा', and not the express meaning 'प्रवाह' (the stream) which is incompatible with the purport. We, therefore, abandon the primary or express meaning 'the stream' and understand the *implied* or secondary meaning 'the bank' which is related to the primary meaning 'the stream'. We understand the implied meaning (लक्ष्यार्थ) 'bank' from the word 'गङ्गा' according to the following psychological process—

The Knowledge of 'the bank' does not first arise in our mind but arises after the knowledge of the primary meaning 'stream'. We first know the word 'गङ्गा' and its primary meaning 'stream', after which we understand the implication that the express meaning 'stream' is related to 'the bank' through the relation of proximity (समीप्य) or conjunction (सयोग). Here, according to the *mental law of association* that the knowledge of one thing leads to the memory of another thing related to it, \$ we recollect the *bank*. We have already seen that there is a relation (सम्बन्ध) between a word and its meaning, and that the two related things (सम्बन्धी) showing that relation are a word and its meaning. When one related thing, i. e., a word is known, we can recollect another related thing, i. e., the mean-

\$ एकसम्बन्धिज्ञानमपरसम्बन्धिस्मारकम् ।

ing. Here, according to this mental law the knowledge of the one related thing, i. e., the word 'गङ्गा' which also contains the implied meaning 'bank' through its relation of conjunction or proximity to the primary meaning 'stream', leads us to recollect the other related thing, viz., the implied meaning 'bank.' Thus from the whole sentence 'गङ्गाया घोषः' we understand by Implication (लक्षणा) the reasonable sense that the hamlet is situated on the *bank* (गङ्गासटे घोषः). Here the relation of the word 'गङ्गा' with its primary meaning 'stream' is *direct* and with the secondary meaning 'bank' it is *indirect* (परम्परासम्बन्धः), since the word 'गङ्गा' is directly related to the primary meaning 'stream' which is again related to the secondary meaning 'bank'. लक्षणावृत्ति thus occurs when the relation of a word is understood *indirectly through the primary meaning*. The relation of conjunction (संयोग) between the primary meaning 'stream' and the secondary meaning 'bank' is here called लक्षणा or Implication.† Although this relation of conjunction is originally between the *things* 'गङ्गा' and 'सट', i. e., between 'the stream' and 'the bank' and not between the words 'गङ्गा' and 'सट', yet the word 'गङ्गा' is indirectly related to the word 'सट'. Thus the knowledge of 'the bank' being derived from implication (लक्षणा), the meaning 'bank' becomes 'रस्य' (the thing implied). The well-known meaning of a word is its express or primary

† लक्षणा शब्दसम्बन्धस्तात्पर्यानुपपत्तिः ।—भाष्यपरिच्छेदः, ८२

meaning, yet when this meaning is incompatible with the context, we invariably resort to लक्षणा. The implied meaning (लक्ष्यार्थ) is, however, of secondary importance as compared to the express meaning. Of course, if the purport of the speaker can be ascertained by means of the primary meanings of words, it is not proper to resort to लक्षणा and accept the secondary meaning.

Now wherein does the incompatibility (अनुपपत्ति), which is the essential condition of Implication (लक्षणा बीज), lie? Does it lie in अन्वयानुपपत्ति (Incompatibility of ascertaining the logical or syntactical relation) or in तात्पर्यानुपपत्ति (Incompatibility of ascertaining the Purport of the speaker)? Here, some schools, the प्राचीननैयायिकs and the आलङ्कारिकs, for instance, say that अन्वयानुपपत्ति is the essential condition of लक्षणा. But instead of regarding अन्वयानुपपत्ति as a separate condition of Implication it is better, according to other schools like the नव्यनैयायिकs and the वेदान्तिन्s to regard तात्पर्यानुपपत्ति as the essential condition in all cases, and include the former in the latter. The reasons for this are as follows—

For example, in the sentence 'यद्वा प्रवेशय' (Admit the sticks into the dining room) there would be no necessity of resorting to Implication. For, it being possible to admit the sticks into the room, the logical connection (अन्वय) between 'प्रवेशय' and the primary meaning of 'यद्वा' (sticks) can be well established. Hence अन्वयानुपपत्ति which is supposed to be the essential condition of Implication does not occur in

this sentence. On the other hand, there is तात्पर्यानुपपत्ति here, since the purport of the speaker is not that 'sticks' (primary meaning) should be admitted, but it is that 'ascetics with sticks' (यष्टिधराः) should be admitted for dining. If the primary meaning of 'यष्टिः' (sticks) would be accepted here, it would be impossible to serve food to the sticks. This incompatibility can be removed by taking the implied meaning of 'यष्टिः' as 'यष्टिधरान्' (ascetics with sticks). The implication is thus rooted in तात्पर्यानुपपत्ति and we, therefore, take the sentence 'यष्टिः प्रवेक्ष्य' to mean 'यष्टिधरान् प्रवेक्ष्य' (The ascetics with sticks should be admitted).

Again, in the sentence 'कृद्विष्यो दधि रक्ष्यताम्' (Protect the curds from the crows) it is possible to establish the syntactical relation (अन्वय) between 'रक्ष्यताम्' and 'कृद्विष्यः', the primary meaning of which is 'crows'. If we shall understand from this sentence that *animals other than the crows* may be allowed to spoil the curds, then we might miss the purport of the speaker. According to the purport of the speaker we should not merely understand the primary meaning 'crows' from the word 'कृद्विष्यः' but should also take by implication *all creatures* that spoil the curds (दधुरघातकाः प्राणिनः). For, the purport of the speaker here is that the curds should be protected from *all creatures*. If we would take simply the primary meaning 'crows', there would be तात्पर्यानुपपत्ति which can be removed by resorting to दृष्टान्त and understanding that the

curds should be protected not only from the crows but from all creatures.

Similarly, in the sentence 'छत्रिणो यान्ति' (The men with umbrellas are going) we are not to understand from the word 'छत्रिण' merely its primary meaning, viz, 'men with umbrellas', but also to understand by implication 'the collection of all men with and without umbrellas', since the purport of the speaker is to make us know the latter meaning which is implied. If simply the primary meaning of 'छत्रिण' be taken, there would be तात्पर्यानुपपत्ति which can be removed by taking the latter meaning.

Again, in the sentence 'विष भुङ्क्ते' (Eat poison) the logical relation (अन्वय) of the primary meanings of the words 'विषम्' and 'भुङ्क्ते', i. e., of the object and the verb respectively, can be well established, though the eating of poison will surely result in death. The father's intended meaning (तात्पर्य), however, in saying this sentence to his son is not that he should eat poison which causes death. The intended meaning is that the son should desist from dining at the house of the enemy. For all these reasons the condition of the incompatibility of establishing the logical relation (अन्वयानुपपत्तिरक्षणा-बीजम्) being non-pervasive (अव्याप्त), it is necessary to accept the incompatibility of ascertaining the Purport as the essential condition of Implication (तात्पर्यानुपपत्तिरक्षणाबीजम्).

Moreover, all sentences in which there is अन्वयानुपपत्ति can be shown to involve तात्पर्यानुपपत्ति also.

The sentence 'गङ्गाया घोषः' is generally quoted as an example of अन्वयानुपपत्ति. The आलङ्कारिक say here that the primary (express) meaning of the word 'गङ्गा' viz., 'the stream' cannot be logically connected with the meaning of 'घोष' (a hamlet) and that the implied meaning 'bank' should be understood from the word 'गङ्गा'. But this is an example as much of तात्पर्यानुपपत्ति as of अन्वयानुपपत्ति. For, if we take the primary meaning of the word 'गङ्गा', the sentence is also incapable of yielding the purport, which should imply 'the bank'. It is, therefore, better, according to the law of parsimony (लाघव) to take तात्पर्यानुपपत्ति as the only essential condition of Implication. There are several factors that determine the purport of a sentence. Thus in the example 'गङ्गाया घोषः' अन्वयानुपपत्ति is helpful as a factor of determining the Purport, in 'काम्ये दधि रसताम्' non-accomplishment of purpose (प्रयोजनाविधि) is helpful and in 'सैन्यप्रमाणम्' etc., context (प्रसङ्ग), time (काल), and place (देश) are helpful in determining the purport.

If only अन्वयानुपपत्ति be supposed to be the cause of implication, another fault occurs as follows.—In the sentence 'गङ्गाया घोषः', the speaker purports that we should understand 'the bank' from the word 'गङ्गा', and we do understand actually that 'the bank' is implied by the word 'गङ्गा'. Now if the speaker purports that we should understand the meaning 'fish' from the word 'घोष', the implied meaning of 'घोष' would be 'a fish'. This rule for

understanding the speaker's purport would be violated if अन्वयानुपपत्ति would be supposed to be the condition of Implication. For, there would be no criterion to decide when the word 'गङ्गा' should imply 'the bank' and when the word 'घोष' should imply 'a fish'. For this reason it is necessary to accept the incompatibility of ascertaining the purport (तात्पर्यानुपपत्ति) as the only cause of Implication. In short, the knowledge of the speaker's purport leads us to understand the implied meaning (लक्ष्यार्थ). [सिद्धान्तमुक्तावलि, वेदान्तपरिभाषा.]

लक्षणा is divided into several varieties by the आलङ्कारिकs, नैयायिकs and वेदान्तिन्s according to different principles of division and the peculiar process involved in each variety. The most important and common varieties that are indispensable to the expounding and understanding of the inner spirit of literature and शास्त्रs may be noted as follows—

मम्मट gives the third condition of लक्षणा as 'रुद्धि प्रयोजनान्यतरत्' meaning thereby that along with the two conditions 'मुख्यार्थवाच' and 'तद्योग' either 'established usage' (रुद्धि) or 'a definite motive or purpose' (प्रयोजन) must justify a लक्षणा. The first variety is, therefore, called by him 'निरुद्धलक्षणा' and the second 'प्रयोजनवती लक्षणा'. He, from a scientific point of view, accepts निरुद्धलक्षणा in the case of words like 'कुशल', which etymologically (कुशान् लतीति) and hence primarily means 'दर्भग्रहीतृ' (one who handles कुश

grass), and which through usage or *secondarily* means 'चतुर' (clever). The purpose of this लक्षणा, which is rooted in this etymological sense, might have been known by people in ancient times; yet it is forgotten by us now owing to the रूढि (convention, usage) of the word 'कुशल' in the sense of 'चतुर', which we now take as the *primary* meaning of that word. The same may be said about the word 'लावण्य' which etymologically means 'saltiness' (लवणस्य भावः) and conventionally or primarily means 'beauty'. All similar words like 'द्वैतम्' (द्वैतस्य विकारः), द्विरूपः (द्वौ रूपा) यस्य) etc., are now understood by us in their conventional and hence primary senses through usage, and their etymological senses are known by few persons. As we now take the conventional senses of those words to be primary, it is unnecessary for all practical purposes to resort to लक्षणा in the case of those conventional (रूढ) words. This is why साहित्यदर्पणकार and हेमचन्द्र are inclined not to recognize निरूढलक्षणा in the case of the above words, and there is some truth in their view.†

If निरूढलक्षणा is left out, all other varieties of लक्षणा are found to proceed from a definite purpose or motive and are, therefore, collectively termed 'प्रयोजनवती लक्षणा'. For instance, there is a definite

† कुशलमिदं हि लक्षणायां चतुरत्वस्य मुख्यार्थत्वात् । अन्यदि शब्दानां व्युत्पत्तिनिमित्तान्तरं प्रवृत्तिनिमित्तम् । —साहित्यदर्पणः, २
कुशलद्विरूपद्विरूपस्य साध्याल्लक्षणादिविषयान्तरान्तरा एवेति न
रूढिर्लक्षणायां हेतुत्वेनास्माद्विरूढा । —साध्यानुशासनम्, १ (१. २५)

purpose of रक्षणा in the use of the sentence 'गङ्गाया घोष' and it is in suggesting the extreme coolness and purity of the bank and of the hamlet situated on it. Although the sentence 'गङ्गातटे घोष' is capable of suggesting these qualities, yet it is unnecessary to resort to रक्षणा in it. Moreover, the excess or abundance of these qualities is not so much suggested by the word 'तट' in the sentence 'गङ्गातटे घोष' as it is done by the peculiar mode of the word 'गङ्गा' in 'गङ्गाया घोष'. The word 'गङ्गा' can imply not only 'the bank' but can also suggest a third sense, viz., 'coolness and sanctity' (शैत्यपावनत्व) of गङ्गा in an excessive degree. Thus the suggestion of the excess of 'coolness and sanctity' which really belongs to the stream, but which is transferred to 'the hamlet' (घोष) through association, is the motive or purpose of रक्षणा in the sentence 'गङ्गाया घोष'. It may then generally be said that the definite purpose of प्रयोजनवती रक्षणा is to help the process of suggestion (व्यञ्जना) and suggest a third sense, which is the same as the purpose and other than the express (वाच्य) and implied (रक्ष्य) senses. This suggestion depends, of course, upon the individual frame of mind of which one is possessed, and it is, therefore, subjective rather than objective.

Now the mental process involved in प्रयोजनवती रक्षणा leading to व्यञ्जना (suggestion) is this — In all the varieties of प्रयोजनवती रक्षणा the understanding of the purpose (प्रयोजन), which is in the form of

'suggestion', depends upon the consciousness of *identity* (अमेदप्रतिपत्ति) between the primary sense (वाच्यार्थ) and the secondary sense (रक्षार्थ). This consciousness of identity leads us to transfer the characteristics (धर्म) of the primary sense to the secondary sense. This transfer further makes possible the association of those characteristics with the secondary sense, and the association then enables us to understand the purpose in the form of 'suggestion'. For instance, in 'गङ्गाया घोष' when the identity of the primary sense 'stream' and the the secondary sense 'bank' is realized, we transfer the characteristics of 'coolness and sanctity' belonging to 'the stream' to 'the bank', and the association of 'coolness and sanctity' with the bank makes us conscious of the purpose of रक्षणा, viz, the suggestion of 'coolness and sanctity' attaching to the bank and the hamlet.

प्रयोजनवती रक्षणा is divided into two main varieties viz, शुद्ध (Pure) and गौणी (Qualitative). In शुद्ध रक्षणा there is the absence of 'उपचार' which, in its restricted sense, means 'the secondary use of a word' owing to similarity between its primary sense (वाच्यार्थ) and implied sense (रक्षार्थ). We must remember here that 'उपचार' in its wider sense means the secondary or figurative use of a word, and such उपचार being present in all varieties of रक्षणा (even in शुद्ध रक्षणा) becomes an equivalent of रक्षणा, since रक्षणा also is the secondary or figurative use of a word. The word 'उपचार' in this wider sense is used

in different systems of Hindu philosophy. But the distinction between शुद्धा रक्षणा and गौणी रक्षणा without being based on this wider sense of उपचार is based on its restricted sense. In शुद्धा रक्षणा, therefore, the primary sense and the implied sense of a word have between themselves a relation which is other than that of similarity (सादृश्येतरसम्बन्ध). Some of the numerous relations other than the one of similarity are—(i) conjunction or association (संयोग or सादृश्य) as between 'कुन्ताः' (lances) and 'कुन्तिनः' (lancers) in the example 'कुन्ताः प्रविशन्ति', (ii) proximity (सामीप्य) as between the stream and the bank in the example 'गङ्गायां घोषः', (iii) effect and cause (कार्यकारणभाव) as between 'long life' and 'life-prolonging property' (chee) in the example 'आयुर्मुक्तम्', (iv) subserviency or serving the purpose of another (सादृश्य), as between 'इन्द्र' and the 'post' (स्थूपा) serving the purpose of इन्द्र' in the example 'यद्यमान इन्द्र (स्थूपा) पूजयति', etc.

In the other main variety of प्रयोजनवती रक्षणा, viz., the गौणी रक्षणा there is the presence of 'उपचार' in its restricted sense. In other words, there is the secondary use of a word in it owing to the relation of similarity or extreme resemblance (सादृश्येन सम्बन्धेन प्रवृत्तिः) between its primary sense and implied sense. 'गौणी' (qualitative) etymologically means 'one which proceeds from qualities' (गुणेष्व आगता) that are common to the primary sense and the implied sense. For example, in the case of the words 'चन्द्रः' and 'अग्निः' that are

उपचरित or लास्यिक (figuratively used) in the sentences ' मुख चन्द्रः ' and ' नागयक्षः अग्निः ', there is the relation of similarity between the primary senses of those words, viz., 'the moon' and 'fire', and the secondary senses of the same, viz., 'the face' and 'the boy' respectively. The identity between ' चन्द्रः and मुखम् ' or ' नागयक्षः and अग्निः ' is then felt by us owing to the extreme resemblance of their qualities, though the primary sense and the secondary sense of ' चन्द्रः ' and ' अग्निः ' are quite separate things.

There are four subdivisions of शुद्धा वृत्ता, viz., उपादान, लक्ष्य, सारोप and साध्यनशाना, which are dealt with in their order as follows—

(1) उपादानवृत्ता (Inclusive implication), which is also called अवहत्याया or अवहृतवृत्ता, is that in which there is the *Inclusion* or acceptance (उपादान) of the primary sense in the implied sense. In other words, उपादानवृत्ता is that in which the primary sense accepts an additional sense for the purpose of establishing itself (primary sense) in the context of a sentence. In this वृत्ता the primary sense of a word is not given up (न दत्तमिदं वद स्वार्थं दत्तम्) but in combination with the additional sense it is included in the implied sense. Thus the sentences—यष्टयः (यष्टिभ्यः पुष्पाः) प्रविशन्ति, कुन्ता (कुन्तिनः पुष्पाः) प्रविशन्ति, धेनू (अश्वः) धावति, वृद्धिभ्यः (दध्युपगतवृद्धिभ्यः) दधि रसयान्, वृद्धिः (वृद्धिगोत्रवृद्धिभ्यः) याति, are all examples of the inclusion of the primary senses of the words in bold type, along with additional senses, in their implied senses.

(11) रक्षणलक्षणा (Exclusive implication), otherwise called जहद्वस्वार्था or जहदलक्षणा, is that in which there is the exclusion or abandonment of the primary sense, which being incompatible with the context of a sentence indicates (रक्षणेन उपलक्षिता) another sense connected with it so as to suit the context of that sentence For instance, in the sentences 'गङ्गायां (गङ्गातेटे) घोष ' and 'मञ्ज्वाः (मञ्ज्वास्या. बालका) रोशन्ति ' (The children on the cots cry), the primary senses of the words ' गङ्गा ' (stream) and ' मञ्ज्वा ' (cots) are excluded or given up in order to point out the implied senses ' bank ' and ' children on the cots ' respectively

In connection with these two sub-divisions of शुद्धा लक्षणा, an independent variety ' जहदजहदलक्षणा ' (Quasi-inclusive or partial implication), otherwise named ' भागलक्षणा ' or ' भागत्यागलक्षणा ', may be mentioned Though this variety has not been recognized by the आलङ्कारिकs or the नैयायिकs, it is usually resorted to by the वेदान्तिन्s for establishing the identity of the Individual Soul with the Universal Soul while expounding the great Vedic dictum ' तत्त्वमसि ' (Thou art That) Thus जहदजहदलक्षणा occurs when a word signifying some qualified entity (विशिष्ट) abandons one part of its primary sense and retains another part *

* यत्र हि विशिष्टवाचक शब्दः एकदेशं विहाय एकदेशे वर्तते तत्र जहदजहदलक्षणा, यथा ' सोऽयं देवदत्त ' इति । -वेदान्तपरिभाषा, प्र. ४

जहदजहदतीति सा स्यात्वा वाच्यार्थैकदेशमपह्राय ।

बोधयति चैकदेशं सोऽयं द्विज इति वदाम्येदेनाम् ॥

शङ्कराचार्यकृत स्वात्मनिरूपणम्, ३५

For instance, in the sentence 'सोऽयं देवदत्तः' (This is that देवदत्तः) the two qualified entities signified by the words 'सः' and 'अयम्' referring respectively to देवदत्त of the past time and देवदत्त of the present time cannot be identical. The two words, however, refer to the same विधेय or substantive, viz., the individual देवदत्त, who is unrelated to time, past and present. When, therefore, the identity of the qualified entities is not possible, the part consisting of attributes (विशेषण) of these entities is abandoned and the part indicating the substantive is retained or accepted. Thus the attributes or qualifications 'of the past time' and 'of the present time' being abandoned, the substantive 'देवदत्त' is retained for establishing the unity of देवदत्त. Similarly, when in the sentence 'तत्त्वमसि' [Thou (जीव) art That (ईश्वर)] we eliminate parts of the primary senses of 'Thou' and 'That', viz., the adjuncts or qualifications 'limited intelligence' (किञ्चिज्ज्ञत्व) and 'omniscience' (सर्वज्ञत्व) of जीव and ईश्वर respectively, Pure Consciousness common to जीव and ईश्वर is left, and the difference between both of them being annihilated, the identity of both is established.

(iii) Now सरोपा लक्षणा (Superimponent Implication), the third sub-division of शुद्धा as recognized by the आलङ्कारिकs, involves the process of superimposition (आरोप) of one thing on the other. The सरोपा लक्षणा, therefore, occurs when the object of superimposition (विषय-आरोप्य) is identified with the thing

taken in (अन्तःकृत) by the thing superimposed viz., 'आयुः'; and it is only the word 'आयुः' that is expressed. Again, as already stated, there is the causal relation between the primary sense and the implied sense of the word 'आयुः'.

Now the गौणी लक्षणा has only two varieties viz., (a) सारोप and (b) साध्यवसान, and the examples of both of them are 'वाहीको गौः' and 'अयं गौः' or 'गौर्इदृति' respectively. Here we identify 'वाहीकः' (विषय-उपमेय) with 'गौः' (विषयी-उपमान), as both of them possess the common qualities of 'dullness and stupidity' (बाध्यमान्यादि). In the first example, i. e., of the गौणी सारोप both the object of superimposition or the thing compared (विषय-उपमेय) and the thing superimposed or the standard of comparison (विषयी-उपमान) are separately mentioned; while in the examples of गौणसाध्यवसान they (विषय and विषयी) are not separately mentioned, the विषय or उपमेय being swallowed (निगूढ) by the विषयी or उपमान. We have already seen that the गौणी लक्षणा occurs when the primary sense (वाच्यार्थ) and the implied sense (लक्ष्यार्थ) of a लाक्षणिक word are found to possess similar qualities (गुण), or when there is the relation of similarity between the वाच्यार्थ and लक्ष्यार्थ. In other words, the primary sense is found to possess the same qualities as those possessed by the implied sense. In the sentence 'वाहीको गौः' there is the relation of similarity between the primary sense 'bull' of the उपचरित or लाक्षणिक word 'गौः' and its implied sense 'वाहीकः', since

the primary sense 'bull' possesses the same qualities of 'dullness' etc., as are possessed by the implied sense 'वाहीकः'. Thus the लक्षनिक word 'गौः' implies 'a man possessed of dullness', i. e., 'वाहीकः' on account of similarity between 'गौः' and 'वाहीकः'. As both these words are in the same case (समानाधिकरण), they signify one and the same person and hence yield one and the same sense (एकार्थाभिधायक). Other examples of the गौणसारोपलक्षणा are 'माणवकोऽग्निः' and 'मुख चन्द्रः' or 'मुखचन्द्र उदेति', and those of the गौणसाध्यवसानलक्षणा are 'अग्निः कुप्यति' or 'चन्द्र उदेति'. From all such examples we find that the गौणसारोपलक्षणा is at the basis of the figure रूपक and the गौणसाध्यवसानलक्षणा is at the basis of अतिशयोक्ति, otherwise called रूपकातिशयोक्ति. In both the गौणसारोपा and गौणसाध्यवसाना we seek to suggest the identity of the विषय (उपमेय) with the विषयी (उपमान). But in the गौणसारोपा the extreme similarity between the विषय and the विषयी leads us to realize the identity of both, though they are mentioned separately; while in the गौणसाध्यवसाना the sense of similarity reaches such a point that the विषय is thought to be the विषयी itself. This is why the word standing for the विषय is swallowed and hence not expressed.

Authors like कुमारिल distinguish गौणी वृत्ति from लक्षणा by saying that लक्षणा occurs when there is the apprehension of the secondary sense which is merely connected with the primary sense, i. e., when the connection between the primary sense and the

implied sense is other than that of similarity, and that गौणी वृत्ति occurs when the connection between the वाच्यार्थ and लक्ष्यार्थ is through the *qualities* of the thing implied, i e., when there is the connection of similarity between वाच्यार्थ and लक्ष्यार्थ \$ The examples of गौणी वृत्ति usually quoted are 'माणवकोऽग्नि', 'देवदत्त सिंह' etc. In these examples the primary senses of 'अग्नि' and 'सिंह' are 'fire' and 'lion' respectively. As these senses are incompatible with the Purport of the sentences, i e., as the primary senses of these words cannot be properly connected with 'माणवक' and 'देवदत्त' respectively, we have to resort to लक्षणा. Now the implied senses of 'अग्नि' and 'सिंह' are respectively 'a boy with the qualities of fire (brightness, etc.)' and 'देवदत्त possessing the qualities of a lion (bravery, etc.)'. Thus the connection between 'माणवक' and 'अग्नि' or 'देवदत्त' and 'सिंह' is established through their common *qualities*. But, as has already been shown, this गौणी वृत्ति of कुमारिल is the same as the गौणी लक्षणा of मम्मट, and the लक्षणा of the former is nothing but the शुद्धा लक्षणा of the latter. Thus मम्मट takes गौणी वृत्ति to be a division of लक्षणा and not an independent function as कुमारिल does. It is, therefore, unnecessary to hold लक्षणा and गौणी वृत्ति to be separate functions.

\$ अभिधेयादिनामृतप्रतीतिर्लक्षणोच्यते ।

लक्ष्यमाणगुणैर्योगाद् वृत्तेरिष्टा तु गौणता ॥

Quoted in the काव्यप्रकाश from the वृत्तवार्तिक.

It has already been shown that the consciousness of identity (अभेदप्रतिपत्ति) between the primary sense and the implied sense of a लाक्षणिक word is indispensable to the understanding of the purpose (प्रयोजन) of all the varieties of प्रयोजनरती रक्षणा viz, शुद्धा and गौरी. This means that the feeling of identity leading to the understanding of the purpose is as much necessary in the case of उपादानरक्षणा and रक्षण-रक्षणा as it is in the case of the सारोप and साव्यवसान varieties of both शुद्धारक्षणा and गौरीरक्षणा. Generally the purpose of रक्षणा being closely related to the primary sense is felt by us in association with the implied sense. We must, therefore, realize the identity between the primary sense and the implied sense in order that the characteristics of the former should be associated with the latter. But mere perception of the relation between the primary sense and the implied sense cannot make us alive to the Purpose. For example, the sentence 'गङ्गातटे घोष' does not suggest the Purpose in the form of 'coolness and sanctity' that are associated with the bank, even though we can perceive the relation between 'गङ्गा' and 'तट'. On the other hand, in the sentence 'गङ्गाया घोष', which is an example of रक्षणरक्षणा, the लाक्षणिक word 'गङ्गा' helps us to feel the identity between its primary sense 'stream' and the implied sense 'bank'; and this feeling of identity further becomes a step to the *Suggestion of the Purpose* viz., 'coolness and sanctity' in association with the bank.

and the hamlet situated on it. Coolness and sanctity are really the characteristics of the 'stream' and not of the 'bank'. When, however, the identity between the primary sense 'stream' and the implied sense 'bank' is felt by us, these characteristics can be associated with the bank. Similarly, in the sentence 'कुन्ताः प्रविशन्ति', which is an example of उपादान लक्षणा, the feeling of identity between the primary sense (lances) of the word 'कुन्ताः' and its implied sense (lancers) becomes a step to the understanding of the Purpose, which is to suggest the sharpness and harshness of lancers. This purpose is understood, when, after the consciousness of identity between 'lances' and 'lancers', we associate the characteristics of sharpness etc., really belonging to 'lances' (primary sense) with 'lancers' (implied sense). Thus even in उपादानलक्षणा and लक्षणलक्षणा, the varieties of शुद्धा, we must feel identity between the primary sense and the implied sense. Yet in both these varieties of शुद्धा the identity between the वाच्यार्थ and ह्यार्थ is not prominently felt by us until we begin to think of the Purpose, which is other than that identity. Hence the identity in उपादानलक्षणा and लक्षणलक्षणा being indirectly felt becomes a step to the understanding of the Purpose.

Now the Purpose in 'घृतमायुः', which is an example of शुद्धसरोपलक्षणा, is the suggestion that ghee is superior to the other articles of food in bringing about its desired result (अन्यवैलक्षण्येन कार्यकारित्वम्) while in 'आयुः पिबति', which is an example of शुद्ध-

साध्यवसानरक्षणा, the purpose is the suggestion that ghee invariably brings about its desired result (अव्याभिचारेण कार्यकारित्वम्), since complete identity between ghee and life is shown through the introsusception (अव्यवसान) of the word 'घृतम्' by the word 'आयु' In both these varieties of शुद्धा, the superimposition (आरोप) in 'घृतमायु' and the introsusception (अव्यवसान) in 'आयु पिबति' make the identity between 'घृतम्' and 'आयु' more perceptible than that in उपादानलक्षणा and रक्षणरक्षणा

On the other hand in गौणसारोपलक्षणा the purpose is the apprehension of identity between the विषय and the विषयी, even though the distinction between the two is felt by us owing to their separate mention For example, in the sentence 'वाहीको गौ' the difference between 'वाहीक' (विषय) and 'गौ' (विषयी) can be observed by us on account of the distinct mention of the two In spite of this difference the identity of the two is felt by us in consequence of the same case-relation (सामानाधिकरण्य) of those two words. This consciousness of identity between the विषय and the विषयी, in spite of their difference, is itself the Purpose of गौणसारोपलक्षणा in all its examples like 'वाहीको गौ', 'मुख चन्द्र', 'माणवकोऽग्नि' etc Again, in गौणसाध्यवसान रक्षणा the Purpose is the apprehension of complete identity between the विषय and the विषयी on account of the introsusception of the former by the latter For instance, in the sentence 'गौर्वदति' complete identity between 'वाहीक.' and 'गौ.' is felt, since the विषय

(वाहीक) has been swallowed by the विपरी (गौ) This consciousness of *complete identity* between the विपरी and the विपरी is itself the purpose of गौणसाध्यवसान लक्षणा in all its examples like 'गौवति', 'चन्द्र उदेति', 'अग्नि कुप्यति' etc Thus the purposes of गौणसारोपलक्षणा and गौणसाध्यवसानलक्षणा are common to all their respective examples, since the गौणी लक्षणा in general proceeds from the *relation of similarity* alone †

Although the consciousness of identity (अमेद—प्रतिपत्ति) between the primary sense and the implied sense is a necessary factor common to all varieties of प्रयोजनवती लक्षणा, a distinction between शुद्ध लक्षणा and गौणी लक्षणा may be observed. While the sense of identity in शुद्ध लक्षणा is only a *step* or *means* to the understanding of the Purpose which is different from that identity, the sense of identity itself in गौणी लक्षणा becomes the Purpose. In other words, the identity in शुद्ध is *indirectly felt* and has to be apprehended for the sake of the Purpose, which is something else, while the identity in गौणी लक्षणा is *prominently or directly felt* and itself occupies the position of the Purpose. A still more subtle distinction between उपादानलक्षणा and लक्ष्यलक्षणा on the one hand and सारोपलक्षणा and साध्यवसानलक्षणा on the other, may be noted that in the former the sense of identity being indirectly felt becomes a step to the apprehension of the Purpose, while in the latter the sense of

† अत्र गौणमेदयोर्भेदेऽपि तादृश्यप्रतीति सर्वथैवाभेदावगमश्च प्रयोजनम् । शुद्ध-
भेदयोस्तु वन्यवैलक्षण्येन अव्यभिचारेण च कार्यकारित्वम् ।—काव्यप्रकाश, उ. २.

identity being directly felt occupies the position of the Purpose on account of the process of superimposition (आरोप) and introsusception (अध्यवसान).

XVI. SUGGESTION (व्यञ्जना)

We have seen that every variety of the प्रयोजनवती लक्षणा is accompanied by a purpose (प्रयोजन) which being different from the communication of 'the primary sense' and 'the implied sense' is understood through the process of *Suggestion* (व्यञ्जना). In the sentence 'गङ्गाया घोषः' the primary sense of the word 'गङ्गा' is 'the stream' and its implied sense is 'the bank'; but the peculiar use of the लक्षणिक word 'गङ्गा' in the sentence enables us to understand the additional sense 'coolness and sanctity', which is other than the primary and implied ones, and which is, therefore, conveyed to us through no other process than that of Suggestion. This suggested sense becomes manifest to us when we understand the speaker's purpose or intention, which is to suggest that the pleasant properties of 'coolness and sanctity' really belonging to the stream are associated with or possessed by the bank. Hence the suggested sense which itself is the purpose of लक्षणा is different from the primary sense 'stream' and the implied sense 'bank'. Thus for understanding the Purpose of the speaker we must

postulate a third function called 'व्यञ्जना' or 'व्यञ्जि' (Suggestion) in addition to the functions of अभिव्यक्ति (Expression) and सूचयित्वा (Implication). Unless the Purpose contains a beautiful idea, the suggested sense is not prominently felt by us in poetry. The speaker's purpose in using the sentence 'गङ्गाया चोप' is to suggest 'the extreme coolness and sanctity of the bank' and unlike the primary sense and the implied sense this suggested sense contains a *delightful idea*, which appeals to our emotions rather than to our Reason. This beautiful sense or purpose is, therefore, conveyed to us by the only process of व्यञ्जना, which is, *the mental process of the pleasant and immediate association of ideas* apart from words. The purpose of the speaker is sometimes to convey his ideas directly through Expression (अभिव्यक्ति) and sometimes he skillfully conceals that purpose in such a way that it should be circumstantially realized by the hearer. This is why the purpose containing a beautiful idea is *suggested* rather than expressed. Hence the suggested sense (व्यञ्जि), which is superior to the expressed and implied senses, is held to be the distinguishing mark of excellent poetry.

Western psychologists include 'Suggestion' under 'Mimesis' which means 'imitation' in a wider sense. In the psychology of the group 'mimesis' is said to be a manifestation of the gregarious (social) instinct, the three aspects of which are 'sympathy', 'suggestion' and 'imitation'. 'Sympathy' is imitation in feeling, 'Suggestion' is

imitation in *ideas* or *thought*, and 'imitation' in its narrow sense is imitation in *action*. When two or more persons come together so as to form 'a psychological group', these three aspects of 'mimesis' are set in motion. These three aspects are so closely related to one another, that when one aspect is at work, another is aroused, because there is close relation between subtle suggestion and feeling. These aspects stand both on the instinctive (unwitting) as well as conscious levels. Of them Suggestion is the unwitting acceptance of the ideas of others. McDougall defines Suggestion as "a process of communication resulting in the acceptance with conviction of the communicated proposition in the absence of logically adequate grounds for its acceptance"[§] As suggestion is unwitting in the case of the person who accepts the ideas, the instinct of 'submission' is aroused in him, while in the superior person who suggests the ideas, the process of suggestion may be conscious or deliberate. If we apply these psychological facts to a good poet and his reader, we find that the poet, who has an artistic or literary interest in Suggestion, consciously or purposefully suggests beautiful ideas, though while actually composing poetry he forgets himself and is one with the emotions and ideas, the 'constructive instinct' being aroused in him, while in the reader who appreciates or admires his ideas unwittingly or without logical discrimination, the instincts of 'submission' and

§ An Introduction to Social Psychology by McDougall, p 83.

'curiosity' are awakened. Thus the process of suggestion working in the poet as well as in the reader being closely related to Feeling gives rise to the feelings of *Sympathy* and admiration in the latter.

The Sanskrit term for Suggestion in poetry is 'ध्वनि' which is used by आनन्दवर्धन, the first exponent of the ध्वनि-theory, in his ध्वन्यालोक. It is, he says, borrowed from the grammarians, who, as we have already seen, employ it for the audible and non-eternal sounds (ध्वनि) that suggest the eternal स्वरूप. Although the ध्वनिवादिन्s do not recognize the theory of स्वरूप on account of their acceptance of the suggestiveness of words as well as their parts, yet by the analogy of the suggestiveness of non-eternal words as held by the grammarians, they employ the term 'ध्वनि' to connote the wider significance of the suggestiveness of words as well as their senses. Thus the term 'ध्वनि' of the ध्वनिवादिन्s widely includes its various connotations, viz., suggestive words, their expressed senses which are suggestive, suggested sense, function of suggestion, and suggestive poetry. As in all good poetry prominence is found to be given to the ध्वनि or व्यङ्ग्यार्थ (suggested sense) in relation to which a word and its expressed sense occupy a subordinate position, आनन्दवर्धन establishes

५ ते (वैभाकराः) च ध्रुवमात्रेषु वर्णेषु ध्वनिरिति व्यवहरन्ति ।
तथैवावैतन्मतानुसारिभिः सुरिभिः काव्यतत्त्वार्थदर्शिभिर्वाच्यवाचकसमिधः
चन्द्रामा काव्यमिति व्यवदेशो व्यञ्जकत्वसाम्याद् ध्वनिरित्युक्तः ।

(ध्वन्यालोकः, १।१६).

the synthetic principle of criticism that ध्वनि is the soul of poetry † Further, this ध्वनि-theory naturally leads अन्नन्दवर्धन and his illustrious commentator अभिनवगुप्त to the psychological exposition of the theory of रस. They, therefore, establish the aesthetic principle that रसध्वनि (suggestion of sentiments) is the foremost of all the varieties of ध्वनि, and that अलङ्कार (figures of speech), गुण (excellences), रीति (style), वस्तु (plot), etc., must all subserve the main purpose of the development of रस. This is predominantly a synthetic method of the criticism of literature.

Now the suggested sense (ध्वनि or व्यङ्ग्यार्थ) cannot be conveyed by the power of अभिधा (Expression). For, the अभिधा establishes a direct and conventional relation between an already existing thing and the words denoting it, and after it has performed its function of denoting one conventional sense, it is exhausted*. A separate function must, therefore, be postulated for the purpose of conveying a sense other than the primary or conventional one, and it is performed by the suggestive power residing in the expressed sense of words. Hence we find that the suggested sense is indirectly related to words; and if it is supposed that it is directly related, the existence of a sense other than the primary one

† यथाग्नौ शब्दो वा समर्थमुपसर्जनीकृतस्वार्थः । व्यङ्ग्यः काव्य-विशेषः स ध्वनिरिति सूत्रिनि. वक्षितः ॥ (ध्वन्यालोकः, १।१३).

* विशेष्य नाभिधा गच्छेत् क्षीयस्वर्तिर्विशेषणे । -वाक्यप्रकाशः, २।५

would never be possible † II thus the suggestive power resides in the expressed sense of words, the suggested sense cannot be apprehended by us unless we first know the whole expressed sense and the words denoting it. \$ At such places the expressed sense of words with their various aspects, viz, their syllables, order, etc, becomes instrumental to the apprehension of the suggested sense which is principal. Here the expressed sense without being cancelled helps the manifestation of the suggested sense. The variety of च्चि that occurs in this case is called 'विवक्षितान्वयवाच्य' (in which the expressed sense is meant for the sake of another-suggested-sense) or 'अभिप्राय' (based on Expression) It may be noted that in this variety of च्चि the suggested sense is indirectly related to words. The subdivisions of this variety of च्चि are 'सहस्यनमव्यङ्ग्य' and 'असहस्यनमव्यङ्ग्य' or 'रसचि'. The mental process involved in both is this — In the former the graded steps of realizing the suggested sense from the expressed sense can be well ascertained; whereas in the latter the understanding of the expressed sense in the form of the representation of the विभाव (causes of emotions or determinants), अनुभाव (after-effects of emotions or consequents)

† वाच्यो ह्यर्थं सञ्ज्ञाच्छब्दस्य सम्बन्धी । तदितरस्यभिधेयसामर्थ्या-
शितः सम्बन्धिः सम्बन्धी । यदि च स्वसम्बन्धित्वं साक्षात्तस्य स्यात्, तदाऽ-
र्थान्तरस्यवहार एव न स्यात् ।

— ध्वन्यालोक, १।३३

\$ वाच्यार्थप्रतीतिपूर्विका व्यङ्ग्यार्थस्य प्रतिवृत्तिः । — ध्वन्यालोक, १।१०

and व्यभिचारिभावः (transient emotions) § awakens without well discernible steps or immediately the स्थायिभावः (permanent moods) latent in us, and instantly gives rise to the रस which is the suggested sense. Although there are some intermediate steps between the understanding of the expressed sense and the realization of the रस here, yet the process takes place so quickly that the steps cannot be perceived and the suggestion of the रस appears to be instantaneous †

An example of the सलक्ष्यक्रमव्यङ्ग्य is found in the sixth canto of the कुमारसम्भव. When the divine sages approached the father of पार्वती and when अङ्गिरस्, their leader, requested him to offer पार्वती in marriage to शिव, पार्वती who was inwardly delighted at this proposal, is described as follows—

• एषवादिनि देवर्षौ पार्श्वे पितुरधोमुखी ।

लीलावमलपत्राणि गणयामास पार्वती ॥ —कुमार० ६।८४

• When the heavenly sage (अङ्गिरस्) spoke thus, पार्वती, who was by the side of her father, counted the petals of her play-lotus with a down-cast look "

Here, though पार्वती was pleased in her mind, she could not, out of bashfulness, display her love

§ Read pages 136-143

† न हि विभावानुभावव्यभिचारिण एव रसा इति कस्यचिद्वयगम ।
अत एव च विभावादिप्रतीत्यविनामाविनी रसादीना प्रतीतिरिति तत्र
तीत्यो कार्यकारणभावेन व्यवस्थानात् क्रमोऽवश्यमासीत् । स तु लापवाज
प्रकाश्यते ' इत्यलक्ष्यक्रमा एव सन्तो व्यङ्ग्या रसादय ' इत्युक्तम् ।

—ध्वन्यालोक, ३।३३

for शिव in the presence of the elderly persons She, therefore, tried to conceal her feelings by pretending to count the petals with a down-cast look. Here, पार्वती's transient emotion (व्यभिचारिमात्र) ' bashfulness ' (रज्जा) is suggested. This suggestion is realized by us when, after understanding the expressed sense which is subordinated, we take into account पार्वती's former love for शिव, the mention of शिव as the proposed husband, and पार्वती's counting of petals with a down-cast look : This suggestion of the व्यभिचारिमात्र appeals to us through these clearly perceptible stages and not immediately after the understanding of the expressed sense For, the counting of petals with a down-cast look may also take place on account of circumstances other than bashfulness Thus in order to realize the suggestion of this bashfulness we have to undergo the stages, viz , पार्वती's love for शिव, her penance, शिव's mention, etc.

An example of the असह्यरम्यदृश्य occurs in the third canto of the कुमारसम्मन. In the former part of this canto the following incidents have been described. मदन in order to excite the love of शिव for पार्वती goes with his friend वसन्त (the Vernal Season) to the place where शिव is practising penance. पार्वती, who is in the prime of her youth, is attending upon शिव out of love for him. She offers to शिव a rosary of

५ मय हि श्रीनन्दपद्मप्रभातमुत्सवनीहृत्काररूपं चन्द्रम्यापार
निर्दिष्टान्तर व्यभिचारिमात्रदृष्ट्या प्रकाशयति । —ध्वन्यालोक, २।२३

lotus-seeds which he accepts through love. At the very moment मदन is ready to discharge his arrow on शिव, who is then described as follows—

हरणु विक्षिप्तपरिलुप्तैर्यन्त्रोदयारम्भ इयाम्बुराशिः ।

हमामुखे विम्वपन्नाधरोष्ठे व्यापारयानास विलोचनानि ॥

“ शिव, slightly losing his firmness like the ocean at the rising of the moon, cast his eyes on पार्यती's face with its lower lip like the Bimba fruit. ”

In this verse the स्थायिभाव (permanent mood) is the love (रति) of शिव, the आलम्बनविभाव (fundamental determinant) is पार्यती, the उद्दीपनविभावस (excitant determinants) are the vernal season and the darting of the arrow by मदन, and the अनुभावस (consequent emotions) are शिव's loss of firmness and his glance at पार्यती's face. This representation of the विभावस and अनुभावस suddenly or without discernible steps suggests to the reader the व्यभिचारिभावस (transient emotions), viz., eagerness, joy, agitation, etc., which give the suggestion of शृङ्गाररस.† It will thus be found that the अभिधा-power of words is inadequate to convey the inner sentiments (रस), which can only be suggested by means of the skilful and

† यत्र साक्षाच्छब्दनिवेदितेभ्यो विभावानुभावव्यभिचारिभ्यो रसादीनां प्रतीतिः, स तस्य (असलक्ष्यक्रमव्यङ्ग्यस्य) केवलस्य मार्गः । यथा कुमारसम्भवे मधुप्रसङ्गे वसन्तपुष्पाभरण वहन्त्या देव्या आगमनादिवर्णन मनोमयशरसन्धानपर्यन्त, शम्भोश्च परिवृत्तचैर्यस्य चेष्टाविशेषवर्णनादि, साक्षाच्छब्दनिवेदितम् ।—ध्वन्यालोकः, २।२३.

harmonious delineation of the विभावस etc. \$ This is the chief variety of suggestion called 'रसध्वनि', where the ध्वनि-theory being happily blended with the रस-theory culminates in the latter.

The variety named 'संलक्ष्यकमव्यङ्ग्य' is again subdivided into वस्तुध्वनि (suggestion of an idea or fact), and अलङ्कारध्वनि (suggestion of a figure of speech). The suggested sense of fact (वस्तुध्वनि) is so different from the expressed sense that when the former is negative, the latter is positive and vice versa.* It must be noted that the अलङ्कार cannot go beyond beautifying words and their expressed sense. Their real function, according to आनन्दवर्धन, is to serve the purpose of the development of रस (ध्व. २।१७). अमिनवगुप्त, therefore, says that रसध्वनि is really the soul of poetry and that वस्तुध्वनि and अलङ्कारध्वनि wholly terminate in the development of रस. Yet as these two varieties of ध्वनि are superior to the expressed sense, they are included under the comprehensive term 'ध्वनि', and a general statement is made by आनन्दवर्धन that Suggestion is the soul of poetry.†

\$ तृतीयस्तु रसादिरक्षणो न तु साक्षाच्छब्दव्यापारविषय इति वाच्याः द्विभिन्न एव । ... यतश्च स्वाभिधानमन्तरेण केचलेभ्योऽपि विभावदिभ्यो विशिष्टेभ्यो रसादीनां प्रतीतिः ।—ध्वन्यालोकः, १।४.

* आद्यः (वस्तुध्वनिः) वाक्यमेव वाच्याद्दूरं विभेदवान् । स नदाचिह्नस्ये विधिरूपे प्रतिषेधरूपः । कचिद्वाच्ये प्रतिषेधरूपे विधिरूपः ।—ध्वन्यालोकः, १।४.

† रस एव वस्तुत आत्मा, वस्तुलङ्कारध्वनी तु सर्वथा रसं प्रति पर्यरस्येते इति वाच्यादुक्तौ वाक्यमभिप्रायेण ध्वनिः काव्यस्यात्मेति सामान्येनोक्तम् ।
—ध्वन्यालोकलोचनम्, १।५.

harmonious delineation of the विभावस etc. \$ This is the chief variety of suggestion called 'रसध्वनि', where the ध्वनि-theory being happily blended with the रस-theory culminates in the latter "

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§ तृतीयस्तु रसादिरक्षणो न तु साक्षाच्छब्दव्यापारविषय इति वाच्या द्विमित्र एव । ... यवथ स्वामिषानमन्तरेण केवलेभ्योऽपि विभाषादिभ्यो विधिष्टेभ्यो रसादीनां प्रतीतिः । -ध्वन्यालोक, १।४.

* आद्यः (वस्तुध्वनि) तावत्प्रभेदो वाच्याद्दूर रिमेदवान् । स कदाचिद्वाच्ये विधिरूपे प्रतिषेधरूप । क्वचिद्वाच्ये प्रतिषेधरूपे विधिरूप । -ध्वन्यालोक, १।४.

† रस एव वस्तुत आत्मा, वस्तुलङ्कारध्वनी तु सर्वथा रस प्रतिषेधस्तेते इति वाच्यादुत्तरो वाक्यमिप्रायेण ध्वनिः काव्यस्यात्मेति सामान्येनोक्तम् ।

-ध्वन्यालोकलीचनम्, १।५.

the person addressed, the sentence, the proximity of another person, the expressed sense, the occasion, the place, the time, the intonation or gestures,§ and affords free scope for the imagination of the reader. This व्यञ्जना is called 'अर्थी', since the sense of words in it is more important than particular words, i. e., words in it are capable of being exchanged for synonyms (पर्यायपरिवृत्तिरह).

Moreover, the expressed sense exists only in individual words, while the suggested sense shines through words, their syllables, a sentence, a mode of expression (सङ्घटना) or the whole poetic composition, and thus presents a synthetic aspect to the whole meaning of the poet† Lastly, the expressed sense relating itself to the already existing things appeals only to our understanding, whereas, the suggested sense prominently appeals to our emotions and brings instantly before our inner vision 'the light that never was on sea or land.' § It will thus be clear that owing to the insufficiency of the function of अर्थिणा, it is not possible to realize the suggested sense simply by knowing the meanings of words from a dictionary, or by studying

§ वाक्यप्रकाश (३।१२-२) and साहित्यदर्पण (२।१६-१७).

† सत्त्वस्वरूपक्रमन्यङ्ग्यौ ध्वनिर्विण्णपदादिषु ।

वाक्ये सङ्घटनाया च स प्रयन्धेऽपि दीप्यते ॥ -ध्वन्यालोकः, ३।२.

§ वदन्तश्चेतसां सोऽयं वाच्यार्थविमुखात्मनाम् ।

वृद्धो वत्तार्थदर्शिन्यां सादित्येवावभासते ॥ -सूत्र, १।१२.

grammar. The suggested sense (व्यनि) can be appreciated only by a man of fine literary taste (सहृदय).⁵

व्यञ्जना differs from लक्षणा just as it differs from यमिवा. If it is supposed that in 'गङ्गायां घोषः' the Purpose (प्रयोजन), which is conveyed by the suggested sense 'coolness and sanctity', is conveyed by लक्षणा, we shall have to adopt a second लक्षणा in order to imply that Purpose. After the adoption of the first लक्षणा, the sentence 'गङ्गायां घोषः' assumes the form of 'गङ्गातटे घोषः'. Now, if a second लक्षणा is adopted here, the three conditions of लक्षणा are not fulfilled. For, 'गङ्गातट' is not the primary sense of the word 'गङ्गा' but the secondary one, which is not inapplicable to the present context. Secondly, the properties of 'coolness and sanctity' are connected with the stream and not with the bank. Thirdly, popular usage (रुढि) does not allow us to use the word 'तट' in order to imply the properties of coolness and sanctity. Moreover, there is no second प्रयोजन which will enable us to understand the first प्रयोजन by implication. If the second प्रयोजन is supposed to exist, a third प्रयोजन will have to be supposed for the implication of the second प्रयोजन, and so on *ad infinitum*. The three conditions of लक्षणा thus not being fulfilled, the प्रयोजन of the first लक्षणा cannot be implied by a second लक्षणा, but can be suggested by

5 चान्दार्थशासनज्ञानमात्रेणैव न वेद्यते ।

वेद्यते स तु चान्दार्थतत्त्वज्ञेय इव बलम् ॥ पृ. ११७.

the power of व्यञ्जना alone. But even in the absence of the three conditions of लक्षणा, the word 'गङ्गा' itself is not unable to communicate the प्रयोजन 'coolness and sanctity', which is conveyed by the independent function of व्यञ्जना. The function of लक्षणा ceases after conveying the implied sense 'bank'; and the प्रयोजन in the form of 'coolness and sanctity' can be apprehended by व्यञ्जना alone. व्यञ्जना may sometimes depend upon लक्षणा as in the case of 'लक्षणाभूतव्यञ्जना' (suggestion based upon Implication); yet व्यञ्जना is not the same as लक्षणा which, just like अभिधा, is only a means to the apprehension of the suggested sense.

Some ancient आह्वारिका identify व्यनि (व्यञ्जना) with भक्ति (लक्षणा), and deny the existence of the former. 'भक्ति' is to be understood here in the sense of 'उपचार',* which in its restricted sense means 'the secondary use of a word proceeding from extreme similarity.' This भक्ति or गुणवृत्ति (secondary function) is, therefore, the same as the गौणी लक्षणा (Qualitative Implication) formerly dealt with. Both भक्ति (गौणलक्षणा) and लक्षणा or शुद्धलक्षणा (Pure Implication) can thus be included under the general term 'लक्षणा' and can be

■ (अ) लक्ष्यं न मुख्यं नाप्यत्र बाधो योगः पलेन नो ।

न प्रयोजनमेवस्मिन्न च शब्दः स्वरद्विति ॥ —काव्यप्रकाशः, २।११-

(आ) मुख्यो वृत्तिः परित्यज्य गुणवृत्त्यर्थदर्शनम् ।

मदुद्दिश्य पलं, तत्र शब्दो नैव स्वरद्विति ॥ —श्व. १।२०.

* उपचारमात्रं तु भक्तिः । श्व. १।१७.

differentiated from व्यञ्जना. आनन्दवर्धन says here that रक्षणा and च्चि differ from each other with regard to their nature and subject-matter. The difference in their nature is that रक्षणा is the process of understanding the secondary sense of a word after cancelling its primary sense; while व्यञ्जना is the process of apprehending the suggested sense, which being the principal one does not necessarily discard the primary sense of a word. For, the sense derived from the suggestion of रक्ष, etc., can never be a secondary one. Again, as रक्षणा is based only on the primary sense of a word, it is, as some people say, merely an extension or tail of Expression (अभिधापुच्छ); while च्चि, which depends only upon the suggestiveness of words, is quite different from their expressiveness. § Another distinction between both of them is that in रक्षणा, when the expressed sense loses itself in favour of the secondary one, the former itself is developed into the latter and ceases there only; while in व्यञ्जना, when the expressed sense suggests another sense, it illuminates itself as well as the suggested sense, just as a lamp illuminates itself and other objects. § For instance, the expressed sense of the verse 'दीडाकमलपत्राणि गन्धामास पायती' makes itself known to us and suggests

§ वाचकत्वाभावेनैव गुणवृत्तिर्व्यवस्थिता । १

व्यञ्जकत्वैकगूढस्य घनेः स्याद्व्यञ्जनं कथम् ॥—ध्व. १।२१.

§ व्यञ्जकत्वमात्रे तु यदाऽर्थोऽर्थान्तरं बोधयति, तदा स्वरूपं प्रकाशयन्नेवावाक्यस्य प्रकाशकः प्रतीयते प्रदीपवत् । —ध्व. १।३३.

the bashfulness of शर्दी. Here the expressed sense, without being discarded, is suggestive of the other sense of bashfulness. If it is supposed to be understood by Implication, there would be the contingency of taking the subordinate function of रक्षणा to be the principal one. For, sentences generally possess an independent *synthetic sense* apart from the expressed senses of individual words, which light up that synthetic sense. The expressed sense can become suggestive only when words are modified by the peculiarity of the speaker, context, and the like. The suggested sense thus aided by words becomes prominent and principal. Yet this principal sense yielded by the function of Suggestion cannot be identified with the primary sense, which is yielded by the function of अभिधा. For, अभिधा is based upon convention, while व्यञ्जना depends upon the peculiarity of the speaker, etc., and reveals a unique sense.

Even the topics of रक्षणा and व्यञ्जना are manifestly different. The subject-matter of रक्षणा is only an ordinary, fact (वस्तु) which is understood after cancelling the primary sense and making the implied sense compatible with the senses of other words in a sentence. On the other hand, there are three topics that come under the domain of व्यञ्जना, viz., रस, particular अलङ्कार and वस्तु that can be suggested rather than implied. The suggested sense is, therefore, that which is not derived from the cancellation of the primary sense, which

is not conventional, and which is distinct from any other sense. It is impossible to say that the realization of रस and others is a secondary function like that of लक्षणा. The suggested sense is likewise that which, incapable of being conveyed by words, is desired to be communicated for the purpose of realizing its inherent charm. In other words, छानि consists in the prominent manifestation of a charming sense that cannot be conveyed by any means other than suggestive words.† It should⁴ be incidentally noted that a slight concealment and suggestion of the poet's purpose lend charm to his poetry.⁵ It cannot be said that all this charm comes within the purview of लक्षणा. For, मन्त्रि or मन्त्रणा is found to be employed even when the suggested sense is not charming or is not meant to be conveyed. All examples of the secondary use of words proceeding from रुचि, as 'राजपत्य', 'कर्मणि कुशलः', 'कविर्हः साहित्यः', 'ग्रामः पलायिनः', etc., do not contain any purpose. Even though in examples like 'क्षेतो धानति', 'कुम्भाः प्रविशन्ति', 'मत्वा ज्ञोयन्ति' some purpose may be detected, yet that purpose does not comprise any beautiful idea. Poets are also found to make a secondary use of words without any special purpose of suggesting a charming idea. For instance, in the line, 'श्यादृग्पाः सन्तापं वदति रिश्विनीयशयनम्' [The bed of lotus-leaves speaks for, i. e., shows the torment of

† स्वयन्तोलासकय यत् तस्याद य मसायन् ।

रन्तो मयस्यतां विप्रद पन्नुर्गिरिणी मनेत् ॥ -ज. १।१८.

‡ अपो निगमतिरितः निहितश्च चक्षिन् । शीताप्यनेति मयददन्तुदृशामः ॥

the lady with a slender frame] the secondary use of the word 'वदति' does not suggest a specially charming idea. In all these cases लक्षणा is employed even in the absence of a special purpose. It can, therefore, be clearly distinguished from व्यञ्जना.

Although व्यञ्जना is thus distinct from अभिधा and लक्षणा, it depends upon both of them. Suggestiveness sometimes rests on the expressiveness of words, as in the variety of च्चनि called 'विवक्षितान्यपरवाच्य', where, as we have already seen, there is no scope for लक्षणा; and sometimes it resorts to the secondary significance of words, as in the other variety of च्चनि named 'अविवक्षितवाच्य', where the expressed sense is not desired to be communicated and is hence discarded. This latter variety of च्चनि is, therefore, otherwise termed 'लक्षणाभूतव्यञ्जना' or Suggestion based upon Implication.

The following verse is an example of the अविवक्षितवाच्यच्चनि or लक्षणाभूतव्यञ्जना—

सुवर्णपुष्पं पृथिवीं विन्यन्ति पुरुषास्त्रयः ।

धूरश्च कृतविद्यश्च यश्च जानाति सेविदुम् ॥

"Three persons gather gold flowers from the extensive earth—the brave, the learned and one who knows how to serve."

As gold flowers cannot be found on the earth, the word 'सुवर्णपुष्पम्' here is incompatible with the sense of 'gathering'. The primary sense of that word not being meant here (अविवक्षितवाच्य) is to be dropped in favour of another sense bearing resemblance to it, viz., 'abundant wealth'.

This suggestion, therefore, depends upon दशगा on the word 'सुवर्णपुष्पम्'.

Another example of the same variety is—

वृतिः क्षमा दया दौर्घ्यं कारुण्यं वागनिष्टुर्य ।

मित्राणां चानभिद्रोहः सत्तैवाः समिधः श्रियः ॥

"Fortitude, forgiveness, mercy, purity of mind, compassion, gentle words and non-injury to friends—these seven are the sacrificial fuel of wealth."

Here, the primary sense of the word 'समिधः' (fuel) is incompatible with 'wealth', because wealth can neither be increased by fuel nor can it blaze like fire. The literal sense is, therefore, to be dropped and another sense similar to it, viz., 'that which increases or promotes' is to be understood from the word 'समिधः' so as to suit the context, just as we do in the example 'आयुष्यन्ते'. This suggestion, which is realized by us from the word 'समिधः', is based upon दशगा. The word 'समिधः' again suggests one more happy idea that wealth must be acquired by fair means and used for good purposes, just as the sacred fire kindled with sacrificial sticks is to be kept up for holy purposes.

The अविवक्षितवाच्यचरि is further classified into two sub-divisions, viz., अत्यन्ततिरस्कृतवाच्य and अयोन्तर-एवमितराच्य. In the former, the primary sense of a word being incompatible is completely discarded in favour of some suggested sense; while in the latter, the primary sense, though not incompatible with the context, is transferred to the suggestion of

some other beautiful sense. The following verse, which describes राम's affliction caused by his separation from सीता, is an example of both these subdivisions. राम says—

स्निग्धामल्वान्तिलिप्तवियतो वेदद्वन्द्वाका घनाः

घाताः शीकरिणः पयोदमुद्ददामानन्दकेकाः कलाः ।

काम सन्तु हृद कठोरहृदयो रामोऽस्मि सर्वं सहे

वैदेही तु कथं भविष्यति ह्यहा देवि धीरा भव ॥

—ध्वन्यालोकः, २

"Let there be clouds that have besmeared (pervaded) the sky with their oily and dark-blue lustre and that have cranes moving about sportively in them; let there be winds mixed with water-drops; let there be the joyful and sweet cries of the friends of clouds (peacocks). I, hard-hearted Rama, can bear all this; but what will be the condition of वैदेही now? Alas! 'Oh lady, have courage!'"

In this verse the primary sense of the word 'लिप्त' (besmeared) has to be discarded completely and the other qualitatively similar sense 'व्याप्त' (pervaded) has to be understood in its stead, since it is impossible to besmear the formless sky with anything. Again, as it is impossible to have friendship with inanimate clouds, the expressed sense of 'मुद्ददाम्' (friends) has to be abandoned completely and the other sense 'peacocks' has to be understood on account of the connection of 'मुद्ददाम्' with 'केका' (the cry of a peacock). Thus the suggestion of the other senses is awakened in us when the expressed senses of 'लिप्त' and 'मुद्दद्' are

completely discarded (अत्यन्तरिस्वृतवाच्य) But in the use of the word 'राम' there is the suggestion called 'अर्थान्तरसङ्गमितवाच्य'. The expressed sense of the word 'राम' is 'the son of दशरथ,' and this sense is not incompatible with the context. Yet the propriety of that word is understood when we transfer this expressed sense to the realization of the suggested sense, viz., 'राम who is patient in spite of the calamities of forest life'. When this sense appeals to us, we know why राम can stand all the sights and sounds of the rainy season, though they are excitant of his emotion of love for सीता.

आनन्दवर्धन recognizes the fact that his predecessors like उद्भट and वामन slightly touched the principle of ध्वनि. For, they admit that मञ्जि, a variety of लक्षणा, is based upon the relation of extreme resemblance or identity between the expressed sense and the secondary sense, and hence conduces much to poetic charm. Thus मञ्जि, otherwise called 'वक्त्रोक्ति' by वामन,* is found to stand just on the border of ध्वनि. Yet आनन्दवर्धन contends that these predecessors could not define this poetic mode in precise terms, and erred in taking it to be a second-

§ यद्यपि च ध्वनिशब्दसङ्कीर्तनेन काव्यलक्षणविधानिमिश्रं गृह्णन्त्यो या न वक्ष्यप्रकारः प्रकाशितः, तथापि अनुस्मृत्या काव्येषु ध्वनहार दृश्यता ध्वनिमार्गो मनास्त्वष्ट्योऽपि न स्तित इति परिकल्प्यैवमुक्तम्—
'भाक्तमाह्वस्तमन्वे' इति। —पृ. १११.

* शास्त्रालक्षणा वक्त्रोक्तिः । (वामन-काव्यालङ्कारसूत्र ४।३।८).

ary function and in not recognizing its distinct value as a form of च्वनि. We have already seen that it is chiefly the purpose of the poet that makes us seek similarity or identity between 'विषय' and 'विषयी', and use words in a sense other than the primary one. As in भक्ति or गौणरक्षणा the extreme similarity or identity itself assumes the prominent position of the purpose which develops into the suggested sense, it is not proper to call this merely a secondary function. It is, therefore, advisable to give this poetic mode a place under the prominent function of Suggestion and call it 'अविवक्षितवाच्यच्वनि'. आनन्द वर्धन, therefore, says that it does not matter if भक्ति or रक्षणा becomes occasionally a distinguishing mark (उपलक्षण) of only the variety named 'अविवक्षितवाच्य'. Thereby रक्षणा is not exalted nor is च्वनि rendered useless. Thus though व्यञ्जना depends upon both अमिषा and रक्षणा, it cannot be identified with either of them, since there are other varieties of च्वनि in which neither अमिषा nor रक्षणा is present. As sometimes in the अविवक्षितवाच्य variety, च्वनि is based upon रक्षणा, it cannot be identical with अमिषा. Again, as in the विवक्षितान्यपरवाच्य variety च्वनि is found to rest on अमिषा and not on रक्षणा, it cannot be identical with रक्षणा. Nor can we say that because च्वनि partakes of the characteristics of both अमिषा and रक्षणा, it is identical with both. For, व्यञ्जना also exists in the

§ परमविद् च्वनिमेदस्य सा तु स्यादुपलक्षणम् ।

लक्षणेऽन्ये कृते चास्य पञ्चसिद्धिरिव न ॥ - ज्य. १।२२.

tunes of music which are free from the processes of अमिषा and दृष्टना. It has already been shown that tunes of music are suggestive of sentiments. Again, suggestiveness exists not only in sounds but also in silent gestures. Although suggestion sometimes seeks the aid of गुणवृत्ति (secondary signification) or दृष्टना, yet a clear distinction must be observed between गुणवृत्ति (दृष्टना) that is employed without a special purpose or charming sense and the same resorted to for the special purpose of suggesting a beautiful idea. Wherever II (गुणवृत्ति) becomes the cause of apprehending a charming suggestive sense, it does not do so on its own merits but only on the merits of suggestiveness. Just as the expressed sense of 'गङ्गेऽस्तमहः' (The sun has set) becomes charming not on account of the power of अमिषा, but on the merits of its various suggestions occurring to different people, so the गुणवृत्ति or दृष्टना also becomes charming owing to its suggestive power alone. In the verse 'सुगन्धं वृषिदीन्' etc., where the expressed sense of the word 'सुगन्धं' is discarded, the suggestion of the pleasing sense referred to above is the only motive. It is then reasonable to say in general that even when such use of secondary signification is made, it should be understood as the process of दृष्टना and not that of अमिषा. It must, therefore, be concluded that in both the sub-divisions of अनिनिर्दिष्टाद्यजनि the secondary signification is qualified by the common characteristic of suggestiveness. That signification should be differentiated from the secondary

signification without the above qualification of 'suggestiveness', since the latter does not yield a suggested sense, which would gladden the hearts of connoisseurs. [ध्वन्यालोक, उद्योत १ and ३]

व्यञ्जना should also be distinguished from तात्पर्य. तात्पर्यवृत्ति, as has formerly been shown, is postulated by the अभिहितान्वयवादिन्s for the purpose of understanding the synthetic sense of a whole sentence, and is held to be a function distinct from अभिधा and रक्षणा, which are concerned with individual words. The powers of अभिधा and रक्षणा, they say, are exhausted after yielding the expressed and implied senses of individual words. Hence the logical connection (अन्वय) of words in the form of the unified sense of a sentence is established, according to the अभिहितान्वयवादिन्s, by the separate power of तात्पर्य. The sense of a sentence (वाक्यार्थ) is principal (पर) in relation to the words contained in it, and words achieving that principal object (तत्पर=वाक्यार्थपर) are shown to have a logical relation among them on account of आकाङ्क्षा, योग्यता and सन्निधि by the separate function of तात्पर्य. The generic senses of individual words are then turned into the specific sense of a sentence, which emerges from the intention or purpose of the speaker (वस्तुनिष्ठ तात्पर्यम्) The अभिहितान्वयवादिन्s, therefore, assert that the purpose of the speaker is conveyed by the तात्पर्यवृत्ति, and that it is unnecessary to take व्यञ्जना, which too is held to convey the

purpose, as a function separate from वाक्य. The rhetoricians, on the other hand, are generally unwilling to accept वाक्य as a separate function, and include it under the function of व्यञ्जना. This confusion about the identity of वाक्य and व्यञ्जना arises on account of a few common characteristics possessed by both. In the first place, both वाक्य and व्यञ्जना are said to manifest the purpose of the speaker. Secondly, both convey the principal sense with reference to the subordinate senses yielded by अविद्या and दृष्टा. Thirdly, both begin to function after the powers of अविद्या and दृष्टा are exhausted, though both of them depend upon अविद्या and दृष्टा. Fourthly, both are said to rely on the speciality of the speaker, context, etc., and require the aid of the determinants of the special meanings of words, viz, लोकोप, विप्रयोग and others, as formerly referred to. Fifthly, both of them are found to convey the synthetic sense of a sentence, though व्यञ्जना sometimes yields the suggested sense of words and their syllables also. These common characteristics of both lead the मीमांसका to include व्यञ्जना in वाक्य and the rhetoricians to include वाक्य in व्यञ्जना according to the prominent part played by the word-aspect in their respective systems. मन्त्र, however, seems to be the first rhetorician, who with clear insight makes a compromise between these two views. Whenever he has an occasion to refer to these two functions, he, instead of including वाक्य in व्यञ्जना, makes a separate mention of it along with

अभिधा, लक्षणा and व्यञ्जना. * This perhaps means that he wants to accept तात्पर्यवृत्ति, though with reservation, as a function distinct from व्यञ्जनावृत्ति. The necessity of recognizing तात्पर्यवृत्ति might have been felt by him for the reason that it is तात्पर्यवृत्ति rather than व्यञ्जनावृत्ति that is indispensable to the understanding of the purport of intellectual topics in शास्त्रs and prose works. Thus with the view of reserving the province of शास्त्रs and kindred subjects for तात्पर्यवृत्ति he invariably makes a separate mention of it. On the other hand, in the case of emotional subjects like poetry he seems to think it preferable to give due importance to the function of व्यञ्जना rather than to that of तात्पर्य. The suggested sense manifested by व्यञ्जना is prominently emotional and culminates naturally in the रसध्वनि, as remarked above. It is, therefore, quite necessary to distinguish this emotional process of व्यञ्जना from the intellectual one of तात्पर्य. तात्पर्यवृत्ति can at most bind together the individual senses of words conveyed by अभिधा and लक्षणा, and can exhibit the synthetic sense or purpose of ordinary thoughts and scientific subjects which require the use of Reason for their grasp. It is,

* तात्पर्यायोंऽपि केषुचित् (का. प्र. २।६), तदादौ ये विशेषाः पावनत्वादयस्ते चाभिधातात्पर्यलक्षणाभ्यो व्यापारान्तरेण गम्या (का. प्र. २।१८), अभिधातात्पर्यलक्षणात्मकव्यापारप्रयतिवर्ती ध्वननादिपर्यायो व्यापारोऽनपह्वनीय एष (का. प्र. ५।४७), इति सिद्धमभिधातात्पर्य-लक्षणाव्यापारातिरिक्त ध्वननम् (चन्द्रव्यापारविचारः).

however, inadequate to convey the suggested sense (अभिप्रेत) which awakens our emotions and imagination, and sometimes baffles verbal expression. In the apprehension of the suggested sense we have to undergo *three or four mental stages*. The *first stage* is the recollection of the conventional or generic senses arising from words owing to the power of अभिप्रेत. At the *second stage* the power of अभिप्रेत being exhausted, the comprehension of the sense of the whole sentence takes place through the separate function of तात्पर्य, which establishes logical relation (सम्बन्ध, अन्वय) among the generic senses, transforms them into particular ones, and gives a peculiar form to the sense of the whole sentence. Thus the mutual relation, which itself assumes a peculiar form of the sense of the whole sentence owing to the तात्पर्यवृत्ति, is not conveyed by the power of अभिप्रेत, since the sense of a sentence is not the sense of individual words in it. If there is incompatibility of ascertaining the तात्पर्य, रक्षणा will perform its function, and after the removal of that incompatibility at the *third stage* the तात्पर्यवृत्ति will be re-established. At the last or *fourth stage* when the sense of the whole sentence is understood, i. e., when the तात्पर्यवृत्ति has exhausted its power, the suggested sense (अभिप्रेत) in poetry will arise. If thus the power of अभिप्रेत is already exhausted at the second stage, how can it extend its function to the fourth stage of realizing the suggested sense? If the function

of अभिधा is distant from the function of तात्पर्य, it is doubtless more distant from the function of व्यञ्जना which is remote from तात्पर्यवृत्ति* It will thus be clear that the function of तात्पर्य is exhausted merely in establishing the logical connection of the expressed and implied senses of words in a sentence and can lead us no further ‡ It is only after we have uninterruptedly understood the sense of the whole sentence that we are enabled to realize the suggested sense The तात्पर्य may sometimes help the manifestation of the suggested sense, yet the suggested sense is unique in comparison with the तात्पर्यार्थ, just as the तात्पर्यार्थ is a new sense in comparison with the conventional sense of a word

The मीमांसकs specify the meaning of तात्पर्य in the following way According to them a sentence is composed of two parts (the Subject and the Predicate) conveying respectively two kinds of sense, viz , भूत (विद्) and भव्य (साध्य) The portion consisting of the Subject contains senses that are already

७ अर्थशक्तिमूलेऽपि विशेषे सङ्केतः कर्तुं न युज्यते इति सामान्यरूपाणां पदार्थानामाकाङ्क्षासन्निधियोग्यतावशात्परस्परसङ्गो यत्रावधार्योऽपि विशेषरूपो वाक्यार्थस्तत्राभिहिता-वयवादे का वार्ता व्यङ्ग्यस्याभिधेयतायाम् । (काव्यप्रकाश , उ. ५, झलकीकरवृत्ता टीका). See also the प्रदीप on this

§ विशेषरूपे वाक्यार्थे तात्पर्यशक्ति परस्परान्विते । प्रतिपत्तिश्चान्वयस्य नामिधाशक्त्या, तस्या पदार्थप्रतिपत्त्युपायस्त्रीणां विरम्याव्यापारादिति तात्पर्यशक्त्यैवान्वयप्रतिपत्ति । व्यापारश्च नामिधात्मा, समर्थाभावात् । न तात्पर्यात्मा, तस्यान्वयप्रतीतिवैध परिहृयात् । —ध्वन्यालोकलोचनम्, १।४.

existent (सिद्ध) or obtained from other sources; while the part representing the Predicate comprises the senses that are yet to be brought into existence (साध्य). As the former portion is already known, any predication (विधान) with respect to it is thought to be useless; while the latter portion which is yet to be known is thought to be worthy of predication (विधेय). Thus in a sentence the former portion is used for completing the sense of the latter. The तात्पर्य of a sentence is then found only in this latter portion; and only that portion which contains the तात्पर्य is determined to be the sense of the whole sentence. A sentence is always employed to convey only this sense which is not yet known by other means. The latter portion is, therefore, held to be the criterion of understanding the unknown sense of that sentence and is hence predicated. For instance, in the sentence 'दध्ना दुरोक्षि' (He offers sacrifice with curds) the 'offering' and the 'curds' are already known from other sources of knowledge; but the instrumentality (करणत्व) of 'दधि' with respect to 'हवन' (offering) is a fact yet to be known (साध्य). The तात्पर्य of this sentence, therefore, lies only in the instrumentality which is worthy of being predicated (विधेय).^{*} This तात्पर्य again lies only in the

^{*} 'भूतमन्त्रमुच्चारणे भूतं मन्त्रापोषदिस्थिते' इति इतरूपद्रष्टव्यः क्रियापदार्थेनान्वीयमानाः प्रधानक्रियानिवर्तकस्वक्रियामिश्रमग्न्यान् साध्यायमानतां प्राप्नुयन्ति, ततश्चादम्यदहनन्यायेन यागस्थानं वायवनिर्वाते । नया-हवनस्वान्वतः सिद्धे: 'दध्ना दुरोक्षि' इत्यादौ दध्नादे: ~~अ~~

sense of a word that is pronounced or uttered, and not in the sense that is known from any other relation or source of knowledge.

Of course, these peculiarities of the तात्पर्यं evidently distinguish it from the suggested sense (ध्वनि) which is neither predicated nor pronounced by means of words. Again, as the expressed senses of words prominently come within the range of तात्पर्यवृत्ति, the unified sense of a sentence like ' गतोऽस्तमर्क ' (The sun is set) yielded by it admits of no difference, but is uniform and fixed in spite of the diversity of the speaker, context, etc., and if the तात्पर्यं might not be uniform and fixed, the purport of ordinary statements and शास्त्रs might be wrong or unintelligible. It is, therefore, necessary for all the शास्त्रs, which involve an intellectual process of thinking and reasoning, to yield one and the same meaning under varying circumstances †. On the other hand, the suggested sense of the sentence ' गतोऽस्तमर्क ' can be manifold according to the diversity of the speaker, context, etc., § and this manifoldness of the suggested sense instead of falsifying

विधेयम् । ... ' यदेव विधेयं तत्रैव तात्पर्यम् ' इत्युपात्तस्यैव शब्दस्यार्थं तात्पर्यम्, न तु प्रतीतमात्रे । —काव्यप्रकाश, उ. ५ (छल्लकीकर, पृ. २२६)

† शास्त्रं हि सकृदुच्चारितं सम्यक्त्वेनार्थे प्रतिपादयत्युपपन्निरुद्धानेक समयस्मृत्ययोगात्कथमर्थद्वयं प्रत्याययेत् । अविरुद्धत्वे वा तावानेको वाक्यार्थः स्यात् । तमेव विरम्यन्वापादयोगः । पुनरुच्चारितेऽपि वाक्ये स एव, समयप्रवरणादेस्तादवस्थात् । —ध्व लोचनम्, १।२१.

§ See ' काव्यप्रकाश ', उ. ५ (छल्लकीकर, पृ. २४०).

It enhances its *poetic charm*. Moreover, as we have already seen, the suggested sense, unlike the तात्पर्य, does not depend merely on words or sentences, but is manifested even by tunes and silent gestures. Thus the mental process involved in understanding the तात्पर्य is different from that involved in the realization of the व्यङ्ग्य. Although every sentence in language can be found to convey some purpose of the speaker, yet a distinction should be made between the purpose of thoughts contained in ordinary statements and शब्द on the one hand, and that of exquisite and emotional ideas in poetry on the other. The former may come within the range of तात्पर्यवृत्ति, whereas the latter deservedly belong to the domain of ध्वनि.

Now from the absolute (पारमार्थिक) point of view of the वेदान्तिन् the whole universe is unreal and hence the relation between words and senses also is unreal. Yet, if from the phenomenal point of view (व्यावहारिक) they accept the relative existence of words and their senses, they cannot negate the process of Suggestion. Moreover, as Suggestion is not an intellectual process, it cannot be identified with the logical process of inference (अनुमान), since no invariable concomitance (व्याप्ति) is found to exist between the suggestor (व्यञ्जक) and the suggested (व्यङ्ग्य), just as it is found between the middle term (हेतु) and the major term (साध्य). Nor can Suggestion be called a process of recollection (स्मृति), for, recollection is based upon the experiences of the

past. Memory cannot be awakened in the absence of past experiences. On the other hand, Suggestion is a process of the direct, immediate and unprecedented realization of the suggested sense which naturally culminates in the रसध्वनि (Suggestion of sentiments). Thus the existence and uniqueness of ध्वनि cannot be denied in any way, since ध्वनि is a fact belonging to the actual experience of the appreciators of poetic beauty (सहृदय).

XVII. THE AESTHETIC EXPERIENCE

It has been formerly shown that अभिनवगुप्त holds the रसध्वनि (suggestion of sentiments) to be the most important of all the varieties of ध्वनि. He has here made an original and substantial contribution to the theory of poetry by harmonizing the doctrine of ध्वनि with the रस-doctrine of भरत. It is भरत who first stressed the emotional aspect of the drama and treated of the psychological process of realizing रस. After him आनन्दवर्धन and particularly अभिनवगुप्त systematized and expounded in detail those psychological facts for the first time and applied them in a comprehensive manner to the theory of poetry. That भरत, आनन्दवर्धन and अभिनवगुप्त should employ psychology in the exposition of the aesthetic experience derived from literature is a fact which really redounds to the credit of their far-reaching insight, when it is

seen that the psychological treatment of literature is a tendency only recently developed in the West. It is, therefore, advisable to turn to the psychological process of realizing रस, which is held by अभिनवगुप्त to be suggested rather than expressed.

The theory of the aesthetic experience of रस in literature is briefly stated in the well-known aphorism of भरत, viz., 'विभावानुभावप्रमिन्नारिषयोगाद्रसनिष्पत्तिः' (The union of the Excitants, the Ensuanis and the Accessory Emotions leads to the manifestation of रस),[§] and on account of the ambiguity of the words 'सयोग' and 'निष्पत्ति' the सूत्र has given rise to various interpretations and theories propounded by मद्भट्ट, श्रीशङ्कर and मन्नायक, the predecessors of अभिनवगुप्त.* मद्भट्ट, who is a मीमांसक, thinks that the correlation (सयोग) of the विभाव etc., with the रस is that of उत्पादक (cause) and उत्पाद्य (effect). He thus means 'उत्पत्ति' by the word 'निष्पत्ति' and puts forth the 'Production Theory' (उत्पत्तिवाद) of रस. श्रीशङ्कर, a नैयायिक, holds that the relation between the विभाव etc., and the रस corresponds to the relation between the middle term (हेतु) and the major term (साध्य), in other words, the विभाव etc., are अनुमापक (the ground of inference) and the रस is अनुमाप्य (the thing to be inferred). He, therefore, means 'अनुमिति' (infer-

§ भरत-नाट्यशास्त्रम्, अ. ६, See Pages 140-144.

* See the अभिनवमार्तरी अ. ६, the ध्वन्यालोकटीका, उद्योत १-२, and काव्यप्रकाश, उ. ४.

ential knowledge) by the word 'निवृत्ति' and resorts to the theory of the Logical Inference of रस (अनुमितिवाद). This theory was in later times upheld by महिममह, who tried to demolish the ' Suggestion Theory ' in his स्वविमिश्र.

These theories have been refuted by महनायक, who for the first time gives a somewhat correct interpretation of भरत's रससूत्र. He says that the relation between the विभाव्य and the रस is that of मोक्ष (cause of enjoyment) and भोग (the enjoyed); and thus signifying ' मुक्ति ' by the word ' निवृत्ति ' he establishes the Theory of the Enjoyment of रस (मुक्तिवाद) on the basis of the सादृश्य psychology and metaphysics. He thinks that रस is not produced; for, if it is supposed that वदन (the Pathetic) is really produced, no one would think of enjoying it. † Again, रस cannot be inferred, because inference is an intellectual process which cannot enhance a sentiment. For the exposition of the enjoyment of रस through the विभाव्य etc., महनायक postulates three functions of the poetic language as distinguished from the language of prose and शास्त्र; and they are अभिधा, भावना (भावकत्व) and भोग (भोक्त्रत्व). (a) अभिधा is, according to him, concerned with the expressed sense of a word and includes लक्षणा also. He means by this अभिधा the use of rhetorical language and

† उत्पत्तिपक्षे च कश्चिदर्थोदाहृत्य दुःखिते कश्चिदर्थोदाहृत्य पुनरुपपत्तिः स्यात् ।
—ध्वन्यालोकोचनम्, २

felicity of phrase, which are different from the अमिथा in शास्त्रs, where words are important. When the अमिथा is accepted, there is no need, he says, of postulating the function of व्यञ्जना as propounded by the स्वनिवादिन्s. Recognizing the importance of रस he says that the essence of this रस is beyond verbal expression. Thus though he does not accept ध्वनि as the soul of poetry, yet in defiance of वस्तुध्वनि and अदृष्टारध्वनि he appears to give his partial sanction to रसध्वनि. According to his verses quoted by अभिनवगुप्त in his लोचन he seems to acknowledge ध्वनि (i. e. रसध्वनि) as a constituent (अंश) of poetry and not its essence (रूप). It, therefore, appears that he does not much differ from अभिनवगुप्त.

(b) The second function postulated by him is भावना or मायकत्व, which is also called 'साधारणीकरण' or the function of generalization or universalization, by which the विभावs etc., depicted in poetry or drama lose their colour of particularity and are generalized or idealized in the minds of the readers of poetry or spectators of the drama by their power of imagination. This generalization made by the power of imagination must, of course, be distinguished from the generalization arrived at by the intellect from particular facts. It may properly be called 'idealization' or 'universalization'. The readers or spectators then lose their consciousness;

§ ध्वनिर्नामापरो योऽपि व्यापारो व्यञ्जनात्मकः ।

तस्य सिद्धेऽपि भेदे स्वात्मार्येऽशत्वं न रूपता ॥—ध्वन्यालोकलोचनम्, १.

‘and their रसादिभाव (Sentiment) also being idealized, they identify themselves with the poetic situation through their universalized sympathy. According to महनायक गुणः and अलङ्कारः in poetry help to bring about this idealization (साधारणीकरण), which, along with अमिषा inheres in poetry. (c) At the third stage, when the रसादिभाव aided by the विभावः etc., is idealized or generalized by means of अमिषा and भावकत्व, it reaches its climax and is enjoyed by the reader or spectator as pure bliss, enlightenment and repose owing to the excess of सत्त्वगुण. This enjoyment of रस is variously named as ‘भोग, मोक्षत्व, मोक्षीकरण’ etc., and is different from inference (अनुमान), reminiscence (स्मृति) and perception (प्रत्यक्ष).

An important thing to be noted here is that महनायक is the first Sanskrit critic who rightly stresses the subjective aspect of रस as the aesthetic experience of the reader or spectator rather than that of the poet, the characters and the actors, though sentiments exist in the latter also. Again the three-fold process of अमिषा, भावकत्व (साधारणीकरण) and भोग is in consonance with modern psychology, for, the understanding of the senses of words by means of अमिषा is the process of cognition which subserves the idealization of emotions by the power of ‘साधारणीकरण’, wherein imagination plays a prominent part. The imagination of the reader bringing before his mental eye rich imagery heightens his sentiment, awakens universal sympathy and raises the sentiment to the state of aesthetic pleasure.

अभिनवगुप्त has stated all these views of his predecessors and pointed out their flaws in his masterly and psychological exposition of the theory of रस contained in his commentaries on भरत's नाट्यशास्त्र and the 'ध्वन्यालोक'. His main contention is that these views do not truly represent the intended meaning of the रससूत्र of भरत. He, therefore, bases his own interpretation only on भरत's actual words and trend of thought at different places in the नाट्यशास्त्र, and finds ample support for explaining the word 'निष्पत्ति' by the word 'अभिव्यक्ति' or 'अभिव्यञ्जन'. He further adds that the relation (संयोग) between the विभावस etc., and the रस is respectively that of व्यङ्ग्य (sug-gestor) and व्यङ्ग्य (the suggested). This is how he, with his penetrating insight, represents the true import of भरत and harmonizes it with the theory of ध्वनि or व्यञ्जना. Although he does not, on the whole, differ much from भट्टनायक, yet he criticizes him for selecting व्यञ्जना and inventing the two functions of मायकत्व and भोग, which are not supported by the words of भरत and which must be included in the process of रसव्यञ्जना according to the import of भरत. He partially acknowledges the मायकत्व or साधारणीकरण of भट्टनायक; yet he shows the correspondence of मायकत्व with व्यङ्ग्यत्व (suggestiveness) and that of भोग with the व्यङ्ग्य (suggested sense) which is the same as रसगतीति or रसास्वाद (relish of रस). He, therefore, says that there is no testimony of भरत for inventing the two words 'मायकत्व' and 'भोग'.

He further points out that the विभावs etc., together with the proper employment of गुणs and अलङ्कारs in poetry, are themselves represented in a generic or idealized form. The भावकत्व or साधारणीकरण of भट्टनायक is, therefore, inherent in all of them,* nay, in all poetry. When the रसाविभाव, which is also idealized, is united with the idealized विभावs etc., there is the manifestation (निष्पत्ति-अभिव्यक्ति) of रस. The विभावs etc., are expressed by the power of अभिधा, yet they become suggestors (व्यङ्गक) on account of their inherent suggestive power, while emotions, particularly the रसाविभावs, cannot be expressed by अभिधा, but can only be suggested (व्यङ्ग्य). This is why there is no express mention of the रसाविभाव in the रससूत्र of भरत. These रसाविभावs, which are dormant in the form of instincts (वासना) in all beings, and which themselves are idealized (साधारणीकृत) in poetry, manifest रस in union with the विभावs etc. It is not, therefore, advisable to postulate the separate power of भावकत्व which naturally exists in the poetic language and its sense possessing the power of suggestion. It must, however, be remembered that though the rhetorical language generally possesses suggestiveness, yet Suggestion is something more than the rhetorical language, which properly comes within

* भावकत्वमपि समुचितगुणालङ्कारपरिग्रहात्मकम् ... तस्माद् व्यङ्गक-
त्वाख्येन व्यापारेण गुणालङ्कारौचित्यादिकेयेतिकर्तव्यतया काव्य भावक रसान्
भावयतीति व्यशायामपि भावनाया करणाद्ये ध्वननमेव निपतति ।

the domain of अमिषा Lastly, the मोम of मट्टनायक is the same as the realization of the suggested sense (व्यङ्ग्य) or the relish of रस, the source of which is the रथायिभाव or the predominant passion of poetry that possesses suggestive power Thus both the भावकत्व and मोम of मट्टनायक come under the process of *Suggestion* and should not be taken to be independent processes §

It has been said above that the विभावs etc., are represented in poetry in an idealized form This means that the विभावs, अनुभावs and व्यभिचारिभावs are respectively not the causes, effects and accessories in the worldly (लौकिक) sense, but are the generalized or extraordinary (अलौकिक) causes, effects and accessories imagined for the purposes of poetry In the real world the stimuli or the worldly causes of awakening the instincts (वासना) are not always accompanied by a pleasurable emotional response In the idealized or transcendental (अलौकिक) world of poetry, however, the विभावs, अनुभावs and व्यभिचारिभावs being graphically depicted in union with the रथायिभाव or the main theme invariably manifest रस or delight According to अभिनवगुप्त रथायिभावs already exist in the minds of all beings in the form of latent impressions (संस्कार) or dispositions (वासना), which are held to be innate (जैसविक) on account of their transmission

§ मतस्तेनस्य [मट्टनायकमतस्य] पूर्वस्मात्मतान् [अभिनवगुप्तमतान्] भावकत्वव्यापारान्तरस्वीकृत एव विवक्ष्य । मोगस्तु व्यति । मोगकृत्य च व्यभिचारिभिरिति । अस्या तु सैव सति । -रसगङ्गाधर, १.

from the past birth to the present one, and may be called 'instincts' according to modern psychology. These instincts being trained or organized by experience in the present birth become चित्तवृत्ति which may be termed 'sentiments' †. In human beings and particularly in the appreciators of literature (सहृदय) the sentiments are developed to a high degree of sensitiveness owing to the study of fine arts and the observation of the behaviour of others. In the real world the सहृदय get sufficient practice in inferring the moods of others from their behaviour on account of the invariable connection between the ordinary causes and effects or psychologically, between stimulus and response. This observation of the real world and the study of literature train their sentiments and imagination, and help them in appreciating similar situations in poetry and drama, in which the same sentiments (चित्तवृत्ति) depicted in a generalized form receive the name of रसविभाव. As then the रसविभावs latently exist in all of us, there is no doubt that the रस exists in a potential state in the reader or the spectator on the one hand, and in the poet, his poetry or drama characters and actors on the other. But the रस in the latter is called *लौकिक* (ordinary) and that revealed in the hearts of the former is called

† सर्वेषामनादिवासनाचिन्त्रीकृतचेतसां वासनासमादात् । ज्ञात एव हि
जगदुरियन्तीभिः समिद्धिः परीतो भवति । न ह्यतचित्तवृत्तिरासमादाय
प्राप्ती भवति । तस्या रसादिरूपचित्तवृत्तिरस्युता एवामी प्यभिचारिणः ।

—अभिनवमालती, अ ६

अलौकिक (extraordinary), since it is manifested in the appreciators alone, through the union of the idealized विभावs etc., with the idealized स्थायिभाव of the appreciators. Of course, the difference between the लौकिक रस and the अलौकिक रस is not the difference in kind but only in degree, and the अलौकिक रस is the sublimation of the लौकिक रस. As then the रस in the appreciators (सहृदय) is अलौकिक (transcendental) in the sense that it is the sublimated form of ordinary emotions, the process of its realization is described in Sanskrit literary criticism particularly from the viewpoint of appreciators. Thus the readers and spectators who are possessed of keen sensitiveness and imagination (विमलप्रतिमानशालि हृदया) are alone entitled to appreciate literature.

It will, therefore, be instructive to observe how अभिनवगुप्त psychologically expounds in the अभिनवभारती the process of aesthetic experience in the appreciator's mind while the latter reads a poem or witnesses a drama. He takes the examples of two verses from the कुमारसम्भव and one from the शाकुन्तल for elucidating this mental process. Of the two verses from the कुमारसम्भव one beginning with ' हरस्तु किञ्चित् ' has formerly been dealt with. We shall now take the famous verse from the शाकुन्तल, viz., ' श्रीया मङ्गाभिराम मुहुरनुपतति स्यन्दने बद्धदृष्टि ' etc., which अभिनवगुप्त has particularly selected for his psychological explanation from the viewpoint of the appreciator. This verse contains a very graphic description of a deer, who, chased by दुष्यन्त, is running at a great

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—अभिनवभारती, अ ६

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speed through fear. When we begin to read this verse or witness the scene in the drama, we first cognize the meaning of sentences in it. At the first stage, therefore, the cognition of meaning, which is an intellectual process, takes place, when we follow the sequence of individual words and sentences through the functions of अभिधा and हास्यं. But at the second stage, after the meaning of the whole verse has been understood, there stands vividly before us a mental image of the scene in which the sequence of individual sentences totally disappears and cognition gives place to the free play of our imagination, which is automatically at work owing to the idealized representation, in the verse, of the विमाय in union with the स्थायिभाव of fear.* The frightened deer that stands before the eye of our imagination is thus divested of all particularity and appears in an idealized form, on account of the power of generalization inherent in words and ideas. At the third stage the स्थायिभाव of fear corresponding to the fear of the deer is awakened in our hearts. The actual deer being now idealized is deprived of the limits of time and place, and the individual consciousness, viz., 'I am afraid,' 'He is

* अधिकारी चात्र विमङ्गप्रतिमानशालिहृदय । तस्य च 'प्रीवा भङ्गामि०' इति 'हरस्तु किञ्चित्' इत्यादिवाक्येभ्यो वाक्यार्थप्रतिपत्तेरनन्तर मानसी साक्षात्कारात्मिकाऽपस्ति तत्तत्तदाकपोपात्तकालादि विभागा तावत् प्रतीतिरुपजायते । तस्या च यो मृगपोतकादिर्भाति तस्य विशेषरूपत्वमावादीत इति त्रासकस्यापारमार्थिकत्वाद्भयमेव पर देश-कालाद्यनालिङ्गितम् ।

—अभिनवभारती, अ. ६.

afraid,' 'The enemy is afraid,' 'The friend is afraid,' or 'A third person is afraid' is completely lost here. Thus at the third stage the sentiment of fear being realized in the *absence of any barriers of the external world* and heightened by our imagination is directly experienced by us as the pleasurable भयानक रह. This happens in the case of every appreciator who reads that verse. This universalization (माचारण) of sentiments is, therefore, 'not limited to place, time or an individual, but transcends all these barriers. This is the identification of our soul with the poetic situation experienced by ourselves through the power of imagination, after the obstacle of the sense of individuality and the physical world is removed. In the case of the audience witnessing the drama this idealized ह्यादि-मात्र of fear develops into the sentiment of the group or community (समष्टि), as the instincts (दासना) handed down from time immemorial are common to all. At this time the self-illuminant soul, which is of the nature of pure consciousness (चित्-सविद्) and bliss (आनन्द) and which illuminates all their mental states, reveals itself in the form of delightful surprise (चमत्कार) which exhibits tremor and horripilation on the body. ब्रह्मसाय says that this is the suggestion or manifestation of the pure consciousness of the soul, the veil of ignorance (अविद्या) on which has passed away, and that the निम्न in union with the ह्यादिमात्र presenting themselves as mental images are illuminated by the Eternal Seer (ब्रह्म), just as objects seen

in a dream and silver appearing on tin owing to optic illusion in wakefulness are illuminated by the Eternal Seer in the *प्रातिभासिक* (illusory) state, according to the वेदान्त philosophy § Though this transcendental relish (चर्वणा, आस्वाद) is akin to the relish of ब्रह्मन्, it is not the absolute state of परमात्मन्. This ineffable 'रस' is, therefore, the suggested sense (व्यङ्ग्य), the suggestors (व्यञ्जक) of which are the idealized विभावs etc. Here, it is the स्थायिभाव alone, that is fit to be relished, yet the स्थायिभाव itself is not रस. Nor can the विभावs etc., be individually called रस, just as the ingredients of a beverage cannot be called a beverage. As long as the स्थायिभाव comes into contact with the विभावs and others, the union of all manifests itself as a *synthetic inward experience* or the relish of रस, which vanishes when that union is disturbed. As, however, the separateness of the स्थायिभाव and the विभावs is not felt in the realization of रस, the latter (रस) is free from the limitations of the former. It is only for the relish of this रस or a short liberation from the bonds of the physical world that the सद्ब्रह्मन् read and enjoy poetry again and again. It cannot be said that a poem once enjoyed is not enjoyable again and is to be thrown away. It is repeatedly read not because words in

§ व्यक्तिश्च भग्नावरणा चित्। प्रकाशयति स्वयं च प्रकाशते आत्म-
चेतन्य विभावादिसवलितान् रत्यादीन्। अतः कृष्णधर्माणां साक्षिभास्य-
त्वाभ्युपगते। विभावादीनामपि स्वप्नतुरगादीनामिव रङ्गरजतादीनामिव
साक्षिभास्यत्वमविरुद्धम्। —रसगङ्गाधर, १.

it convey only an expressed sense which once known need not be known again, but because poetic words are capable of yielding a suggested sense which is ever new to the appreciator. This suggested sense is the रसञ्चनि, the stages in the realization of which are imperceptible (अवश्यक्रम). †

अभिनवगुप्त, however, broadly marks, as detailed above, three psychological stages in the realization of the रस in a poem by the reader. The *first* stage involves the cognition of the formal or intellectual elements of the poem, and serves as a means to the second. The *second* stage consists of the idealization of things in poetry or drama by the power of imagination in the reader or spectator. The *third* stage can be marked as the climax of the inexpressible affective (emotional) condition of the reader or spectator. When thus the formal or intellectual, imaginative and emotional elements of a poem blended into one predominant sentiment and making a simultaneous appeal awaken the रसाभिभाव of the reader or spectator, the relish of रस is manifested as *unity* in his heart, leaving no trace of the constituent elements; and this is why the रसञ्चनि is called 'अवश्यक्रमव्यङ्ग्य' or the suggested sense without imperceptible stages.

† दृश्यते हि तदेव काव्यं पुनः पुनः पटञ्चर्यमाणञ्च सदृश्यो लोकः ।
न तु काव्यस्य तत्र 'उपादायारि ये हेयाः' इति न्यायेन कृतप्रतीतिकस्या-
नुपयोग एवेति शब्दस्यापीह ध्वननव्यापारः । अत एवावश्यक्रमता ।

—मन्यालोकलोचनम्, १।१

It may be noted here that Dr. I. A. Richards recognizes in his 'Principles of Literary Criticism' (Chapter XVI) the following six stages of the aesthetic experience derived from a poem : (I) The visual sensations of the printed words, (II) Tied imagery or images very closely associated with these sensations, (III) Free imagery or images relatively free; (IV) References to, or 'thinkings of', various things, (V) Emotions, (VI) Affective-volitional attitudes. The Stages I and II can be broadly included in the *first stage* referred to by अभिनवगुप्त, stages III and IV in his *second stage*, and stages V and VI in his *third stage*. This comparison will show that the stages marked by अभिनवगुप्त agree in general with those stated by Dr. Richards, though the details given by the latter are not mentioned by the former. Yet it will be found that the details of Dr. Richards are implied in the three stages referred to by अभिनवगुप्त. It is essential, however, to remember here the difference between the सलक्ष्यक्रमव्यङ्ग्यध्वनि and the असलक्ष्यक्रमव्यङ्ग्यध्वनि. While ascertaining the exact number of stages the following sentences of Dr. Richards should be particularly noted : "The facts upon which speculations as to the relations between thoughts and the things which they are 'of' have been based, have as a rule been taken from introspection. But the facts which introspection yields are notoriously uncertain, and the special position of the observer may well preclude success. Introspection is competent, in some cases, to discover the

relations between events which take place within the mind, but cannot by itself give information as to the relations of these events with the external world (p. 126) ... It is difficult to represent diagrammatically what takes place in thought in any satisfactory fashion (p. 131).”† Under such circumstances it is immaterial whether the number of stages is three or six. On the whole, the mental process of aesthetic experience described by अमि-नवगुन is generally in agreement with the Western Psychology.

It may also be said that the same process goes on in the mind of the poet while composing a poem, since he is possessed of the same mental outfit, though the affective, cognitive, conative and imaginative elements unified in a synthetic whole are at work in him in a higher degree than in the reader. It is worthy of note what Coleridge says in his enlightened exposition of the poet's mind. It is as follows—

“The poet, described in ideal perfection, brings the whole soul of man into activity, with the subordination of its faculties to each other according to their relative worth and dignity. He diffuses a tone and spirit of unity, that blends, and (as it were) fuses, each into each, by that synthetic and magical power, to which I would exclusively appropriate the name of Imagination. This power, first put in action by the will and understanding, and retained under their irremissive, though gentle

† Principles of Literary Criticism, Chapter XVI.

and unnoticed, control, reveals itself in the balance or reconciliation of opposite or discordant qualities of sameness with difference, of the general with the concrete, the idea with the image, the individual with the representative, the sense of novelty and freshness with old and familiar objects; a more than usual state of emotion with more than usual order, judgment ever awake and steady self-possession with enthusiasm and feeling profound or vehement, and while it blends and harmonizes the natural and the artificial, still subordinates art to nature, the manner to the matter and our admiration of the poet to our sympathy with the poetry ; Finally, Good Sense is the body of poetic genius, Fancy its Drapery, Motion its Life, and Imagination the Soul that is everywhere and in each and forms all into one graceful and intelligent whole "

—Biographia Literaria, Chapter XIV

It is worth remembering that the mental process up to the limit of the actual realization of रस can be described in psychological terms, and the same has been done by अभिव्यक्ति from whom the Western critics and psychologists do not seem to differ. But even the modern psychology is unable to expound the actual relish of रस as experienced by the reader or the poet, and cannot proceed beyond using merely the words 'Aesthetic Pleasure' or 'Poetic Attitude' to indicate it. The fact is that the very moment we begin to think, 'What is this relish?' or 'I am enjoying that relish', the रस vanishes. This awareness is really an impediment in the realization

of *ज्ञ*, where the Knower and the Known become one. We may entertain the above thoughts *before* and *after* that ineffable state, but they can never be *directly* indicative of the experience of *ज्ञ*. The reason why psychology is inadequate to expound the actual relish of *ज्ञ* is that it has limited its own scope particularly to the conscious states (Affection, Cognition and Conation) of the mind, and even if it has recently begun to seek the aid of the 'Unconscious' for the explanation of the conscious behaviour, yet it cannot explain the 'definite nature and limits of the 'Unconscious'. Moreover, Western literary critics like I. A. Richards have lately begun to apply psychology to Literature and Literary Criticism. Under such circumstances it would be unwise to seek the exclusive aid of psychology for explaining aesthetic experiences. If poetry aspires to transcend the physical as well as the mental planes, how can it rest solely on psychology for the elucidation of *all* the facts of its experience? Shelley says, "A poet participates in the eternal, the infinite and the one, as far as relates to his conceptions, time and place and number are not"—(A Defence of Poetry). Is it not then natural for poets and literary critics to rely on philosophy in matters where psychology fails? Is not Coleridge's brilliant exposition of the 'Creative Imagination' in his 'Biographia Literaria' based on philosophy? Does he not again harmonize poetry with philosophy by saying "No man was ever yet a great poet, without being at the same time a pro-

found philosopher"? अभिनवगुप्त, after fully supplying the psychological exposition of the inward aesthetic experience of the reader, depends upon philosophy in the last resort, and all later critics up to जगन्नाथ have followed him in this respect. Particularly जगन्नाथ has clarified अभिनवगुप्त's doctrine, by adding that this aesthetic experience is 'मग्नदरणा चित्' [pure consciousness free from the veil of ignorance] or that it is साक्षिमात्रम् [illuminated by the Eternal-Seer]. When this is a perfectly scientific explanation and the last word on the actual aesthetic experience, it is nothing less than short-sightedness to reject it. Why, the noted authors of Sanskrit Poetics not only avail themselves of the वेदान्त philosophy, but also of the शास्त्रs like व्याकरण, मीमांसा, न्याय and साङ्ख्य, as we have formerly dealt with in detail. Branches of human knowledge are always correlated, and it is only for the convenience of treatment that we specify them as different sciences. If these facts are taken into account, it appears unjust to blame the Sanskrit critics for giving a philosophical aspect to their exposition of the poetic (aesthetic) experience, when it is quite evident that even the Western poets and critics have done the same. Of course, in addition to the above शास्त्रs, the modern psychology ought to be applied to literature and literary criticism as a valuable aid. Its limitations, however, should never be lost sight of, just as the limitations of the above शास्त्रs have never been ignored by the ancient Sanskrit critics.

XVIII. CONCLUSION.

In this general survey of the Hindu Methodology we have found that the methods of teaching handed down by oral tradition for several generations and followed by the Shastris up to this time are corroborated by the mutually acknowledged linguistic theories of the Hindu schools of thought and by the actual records of those methods of explanation in the commentary literature in Sanskrit. We have, therefore, traced this Methodology in the oral tradition of the Shastris as well as in the vast range of Sanskrit literature, so as to preserve the best parts of it for future use in study and teaching. Further, while entering into the details we have discovered that the chief characteristics of this General Methodology are the distinctness and unity of purpose, the Causal Relation of things, the means of proof (प्रमाण), the enumeration, classification and definition of categories or topics of discussion, and the organization of subordinate and principal elements or parts and the whole of a subject. These features have been found by comparison to be common to the Eastern as well as Western Methodology, which has, therefore, been prominently *analytico-synthetic* (अन्वयविवेकात्मक). It will, therefore, be frequently noticed that all the preceding sections dealing with the methods of various शास्त्र (न्याय, व्याकरण, मीमांसा, वेदान्त, आदि, etc.) and with the mental process of verbal comprehension (शब्दबोध) described by them are, as it were, unified with

common bond of this analytico-synthetic aspect or अन्वयव्यतिरेक into an organized whole.

We have then shown that both the Eastern Logic and the Western Logic have largely contributed to the development of the General Methodology, though the comparison of the Eastern and Western psychology has disclosed to us the fact that psychology has played no small part in that development. We have then seen that the Eastern psychology compares favourably with the Western psychology, has conduced to the development of the principles of education according to the Oriental outlook, and has contributed much to the theory of 'literary criticism' and the appreciation of literature by propounding the theory of रस as in भरत's नाट्यशास्त्र. In this context we have also suggested that some of भरत's tenets of dramaturgy can be applied with advantage to the science of teaching.

In the comparison of the Eastern and Western Logic we have discovered that Induction is not the privileged province of the Western Logic alone, but that it corresponds to the व्युत्तिग्रहोपाय (the process of arriving at the invariable concomitance) and is implied in the 'deductive-inductive' syllogism as propounded by the Indian Logic (न्याय). Then after showing that corresponding to the general methodology some common methodical forms of literature have come into existence in Sanskrit, we have turned to the methods of the व्याकरण, मीमांसा and वेदान्त, which exemplify the common characteristics of the general methodology. Those methods have, as we

have demonstrated, been developed according to the nature (Nominal Style) of the Sanskrit language and the divergent theories upheld by each system of thought. Again, we have been able to disclose that even though those methods are ancient, they bear a striking resemblance to the psychological methods of studying and teaching language as recently developed and recognized by all in the West. In India too Logic is particularly found to have helped the methodical development of the linguistic principles of पद, वाक्य and प्रमाण, which are not sectarian or limited to the शास्त्रs that propound them, but have been accepted as *the general principles of the method of interpretation* even by the शास्त्रs like the वेदान्त, साहित्य, etc., which have again derived for their own exposition much assistance from the Eastern psychology. Particularly the वेदान्त and the साहित्य have harmonized the *logical* principles of पद (स्मारण), वाक्य (मीमांसा) and प्रमाण (न्याय) as well as the *psycho-logical* principles of the Upanishads, the सांख्य-system and the dramaturgy of मरुत into a synthetic whole. Both these are, therefore, the शास्त्रs prominently advocating the *Synthetic Method* of study. Since the न्याय, as a general science (सर्वशास्त्रोपकारक) with its deductive-inductive aspect, has influenced all other शास्त्रs, it has been shown to conduce to the development of the *critical or scientific methods* of study. Again, the combination of पद, वाक्य and प्रमाण has itself made for the correlation of studies and testifies to the existence of the *Comparative*

Method in ancient India, though the modern *Historical Method* does not seem to have existed in ancient times.

Almost all the शास्त्रs recognize the four प्रमाणs of the नैयायिकs, viz., प्रत्यक्ष, अनुमान, उपमान and शब्द, of which the शब्दप्रमाण (verbal testimony) is emphasized more than others in the *General Science of Interpretation*, formulated by the mutual help of the theories of पद, वाक्य and प्रमाण. The common linguistic principles included under the wider शब्दप्रमाण have not only been *theoretically* dealt with in detail by the Indian systems of thought, but have been *practically* employed in the oral explanations (teaching) and written explanations (commentaries) of intellectual and emotional subjects (i. e. शास्त्र and वाक्य). The practical application of the interpretative methods of पद, वाक्य and प्रमाण is evidenced by the Sanskrit commentaries following the methods of दण्डान्वय and लण्डान्वय, the various characteristics of which have been revealed by us in the light of the modern principles of language-teaching, so that the ancient method of लण्डान्वय in its modified form should find general acceptance in schools and colleges as the reformed method of teaching Sanskrit.

As the लण्डान्वयप्रवृत्ति is distinctly analytic-synthetic in character, culminating naturally in the 'telling of the purport' (सात्वर्थव्युत्पत्ति), the preliminary linguistic principles that fall under the शब्दप्रमाण and lead us to the 'सात्वर्थवृत्ति' have been

presented in detail, discovering at each step their philosophical, psychological and educational implications in comparison with the Western psychology, principles of language-study and their educational bearings. It is with this particular end in view that the linguistic theories (Sections XI-XVI) of the वैयस्यः, वेगन्तिनः, मीमंसकः (अन्विताभिधानवादिनः and अमिरितान्त्रिकान्तिनः), नैयायिकः and आलङ्कारिकः have been set forth after organizing and bringing out in relief their scattered psychological thoughts about the process of verbal comprehension (शब्दनेष) and omitting their hair-splitting distinctions unnecessary for the purpose in hand. Various views of the Hindu schools of thought about the 'अभिप्राय' (Expression) and 'the import of words' have then been detailed and compared with similar ones as explained by the Western psychology, so as to accentuate their importance in language-teaching. In all this treatment sufficient attention has been paid to the difference to be observed while teaching Sanskrit to the students of elementary, intermediate and advanced stages. The principles of अभिप्राय and verbal comprehension being based on the mental process of analysis and synthesis lead us ultimately to the principles of तत्परवृत्ति (Purport) which is predominantly concerned with the synthesis of the individual meaning of words. Hence the psychological process involved in this synthesis according to the Hindu schools of thought has been expounded after harmonizing the divergent views. It has also been pointed out that all these

principles including the तात्पर्यवृत्ति are as much useful in understanding the unified sense of the prose material studied at the school stage as in determining the purport of the highly intellectual subjects dealt with in शास्त्रs and studied at the higher stage; and they can be employed as much in the teaching of language and literature at both the stages as in the self-study of the same.

The understanding of the purport depends much on the uninterrupted comprehension of the unified sense of words, which convey either an express (वाच्य) or implied (लक्ष्य) meaning. After the treatment of अभिधा and तात्पर्य, therefore, we have dealt with लक्षणा, which arises from the incompatibility of ascertaining the purport (तात्पर्यानुपपत्ति). That all Hindu schools of thought except that of the आलङ्कारिकs recognize only the two functions of अभिधा and लक्षणा, is the indication of the fact that the knowledge of both of them is indispensable to the study and teaching of the inner meaning of prose works and शास्त्रs. But as लक्षणा has also been accepted by the आलङ्कारिकs, we come to know that लक्षणा involves even a subtler aspect of 'fancy' and emotion. It naturally leads us to use some figures of speech and partly culminates in व्यञ्जना, which is prominently an emotional process, and which has been recognized only by the आलङ्कारिकs as the third function. The knowledge of लक्षणा and of the mental process behind its employment is as much necessary for the appreciation of the inner aspects of poetry as

for the *understanding* of intellectual subjects and गद्य. These intellectual and emotional aspects of दृष्टि have, therefore, been purposely set forth, since the knowledge of both is very useful in the *study and teaching* of literature and गद्य. Further, the special function of व्यञ्जना (चरित्र) and the realization of रस have been treated of in detail, with examples, in the light of the Western psychology and Eastern philosophy, after taking into account the fact that their knowledge is indispensable to the *synthetic study and teaching* of poetry. We have shown that though both the functions of दृष्टि and व्यञ्जना result in the *synthesis* of meaning, they differ widely in their effects on the readers' or students' minds. The effect of the former is *intellectual*, while that of the latter is manifestly *emotional*, since the latter develops in रस. The detailed treatment of चरित्र and रस is, therefore, calculated to contribute to the successful teaching of poetry as well as to the *synthetic criticism* of Sanskrit literature. We have attempted in this context to describe, as far as possible, the psychological process of the realization of रस or the aesthetic experience by comparing the views of the Eastern and Western critics. It has then been suggested that 'synthetic literary criticism' in Sanskrit would assume a definite form, if the theories of रस and चरित्र with their originally synthetic character would be supported by psychology as well as philosophy, Eastern and Western.

These aesthetic principles of literary criticism, which are particularly useful at the advanced stage

of studying Sanskrit literature, are also calculated to enlighten the teachers of Sanskrit on the emotional approach to be made by them while teaching the appreciation of poetry. In other words, the teachers of Sanskrit, being equipped with the knowledge of तात्पर्य, लक्षणा, व्यञ्जना and रस, should be keenly alive to the implied (लक्ष्य) and suggested (व्यङ्ग्य) senses of words in sentences or passages, should either tell them to students or explain them through questions as framed according to the खण्डान्वयपद्धति, and should always aim at the synthetic teaching of literature and the enhancement of रस. Much, of course, depends on the general appreciative attitude, keen sensitiveness and liveliness, which are inborn in some teachers, but which can be developed to some extent in others by the deep, continuous and varied reading of Sanskrit literature in the light of Poetics. It is with this practical aim that लक्षणा, व्यञ्जना and रस have been particularly discussed along with their psychological bearings, which have been newly revealed here.

Now the theories of अन्विताभिधान and अविहितान्वय previous to the above topics will show teachers how Sanskrit should be taught at the initial and advanced stages respectively, those of the relation of 'Thought and Language' and of अमिषा will elucidate how the 'direct bond' between a word and an idea can be established according to the Hindu outlook, and how words should be taught, and those of तात्पर्य will be helpful in the teaching of the synthetic meaning of literary passages. One

thing must be borne in mind that the principles of अभिधा and वाच्ये will facilitate only the understanding of literature, while those of रचना partially, and those of व्यञ्जना and रस wholly, will help the appreciation of the same. Thus we have not only detailed the methods of teaching Sanskrit at the initial stage, but also those of teaching the शास्त्रs and literature at the higher stage, so as to maintain the continuity of the psychological method of खण्डान्वय at all the stages.

It is worth remembering that the commonly recognized linguistic principles of पद, वाक्य and प्रमाण as formulated by the वैयाकरणs, मीमांसकs and नैयायिकs respectively have been accepted and synthesized by the वेदान्तिन्s for the interpretation of the Upanishadic philosophy, and also by the आलङ्कारिकs for the practical purpose of the appreciation of poetry. With the same practical end in view the आलङ्कारिकs have not only availed themselves of the theories of the above schools of thought regarding अभिधा and रचना, but after harmonizing them they have made original contributions to the linguistic science in general and to the Poetics in particular by expounding the theory of रस and रसि in the light of the सङ्ख्य and वेदान्त systems. Again, it is noteworthy that side by side with the exposition of the theory of poetry the आलङ्कारिकs have also dealt with the practice of poetry by writing works on the training of poets, in whose pursuit of composing poetry they desire to offer aid by means of the practical

hints embodied in their own works, though it is doubtful whether a poet can be made in this way. Among such works on the training of poets (कविशिक्षा) we find the औचित्यविचारचर्चा and कविकण्ठाभरण of हेमचन्द्र, the काव्यकल्पलतावृत्ति of अरिसिंह and अमरचन्द्र, the कविकल्पलता of देवेश्वर and the काव्यमीमांसा of राजशेखर.

When all these attempts have been made by our worthy ancestors in Sanskrit literature, it is not unnatural for us to proceed a step further and extend the practical applications of all the above theories to the science of teaching, by suggesting reforms in Sanskrit teaching on the fundamental basis of the Hindu Methodology in its combination with the Western Methodology. It is with this practical purpose in view that by mainly adopting the Comparative Method and the psychological approach we have so far traced the principles of the Hindu Methodology, which is fraught with educational implications. The aim of all this comparative and psychological approach is manifestly to supply a sound *theoretical* and *practical* basis for the study and teaching of Sanskrit from beginning to end. We have here attempted to supply this basis after taking into account the *nominal* (सुबन्तप्रधान) character of the Sanskrit language. It is now high time to bring this Hindu Methodology into practice for the purpose of the *intensive* and *extensive* study and teaching of the Sanskrit language and literature, when we see similar attempts being made in the West to base language-teaching on psychology and linguistics.

There is no doubt that the above principles of अभिधा, तात्पर्य, रक्षणा and व्यञ्जना are already known by the Shastris and that they are studied by higher students of Sanskrit in Arts Colleges. Now in the case of the Shastris it may be said that though they possess in general a comparative outlook with regard to the Hindu शास्त्रs like the व्याकरण, मीमांसा, न्याय and others, many of them being unacquainted with English are not in a position to compare their own principles with similar Western principles and realize the value of their own ones, while though the Sanskrit students in Arts Colleges or graduates of the University study *in outline* the above linguistic principles in works like the काव्यप्रकाश, they do not seem to have realized their psychological and educational implications, since many of them study and teach them only for the sake of examinations, and do not know the Western psychology and principles of language-study so as to adopt a comparative view of the Eastern and Western principles. Even though some people possess the knowledge of the Western psychology and science of teaching, yet on account of general apathy towards Sanskrit, they have not cared to study Sanskrit with interest and assiduity and to see whether the Eastern principles can be compared with the Western ones. It is due to this general apathy that even the lovers of Sanskrit have perhaps been carried away by the general impression that Sanskrit literature contains scanty material as regards methodology and methods of teaching. Nor have they found it worth while

investigate into the *details* of the oral traditions of the Shastris. This is why the lovers of Sanskrit have tried, with good intentions of course, to introduce reforms with favourable results in Sanskrit teaching on the lines laid down by the Western authorities for the reformed teaching of classical languages like Greek and Latin. There is, of course, no harm in adopting foreign methods (e. g. the Conversational or Direct Method) if they are beneficial particularly to *pupils*, but it is certainly better to draw upon the natural resources of our own soil, to amalgamate them with good things in the West for the purpose of achieving better results, than to resort exclusively to the foreign things. Although the public in general is sceptical about the efficacy of those Western methods, we aver, on the basis of the Hindu Methodology detailed so far and of our own experience, that some of those methods, with modifications suited to the nature of the Sanskrit language and our culture, are calculated to prove beneficial. We shall, of course, support the modern methods of teaching Sanskrit in many respects by suggesting a similar procedure to be adopted by teachers in their lessons in the class; yet the main unattempted work that we have done so far is that of supplying a sound theoretical basis for that practical procedure from the Oriental point of view. We have, therefore, attempted so far to trace similar methods in the oral traditions of the Shastris as well as in the actual records of them (e. g. षोडश-वय) in the commentary literature in Sanskrit. Moreover, we have supplied the theoretical

and psychological background of these methods as found in the common linguistic theories of the various Hindu schools of thought.

Our comparison of the Eastern Methodology with the Western one will, doubtless, prove that the former is in no way inferior to the latter, but is more fundamental and subtle from the philosophical and psychological points of view. Again, it will be repeatedly noticed that the Hindu schools of thought too have their own psychological ideas, on the basis of which they propound their linguistic theories and try to explain the process of verbal comprehension. We have, therefore, not solely depended upon a particular Sanskrit work in the task of our comparison, but have assiduously searched for such linguistic psychology in the Sanskrit works of different schools of thought by selecting similar topics in all, by noting similarity or contrast in their treatment, and at last by comparing those topics with the Western thoughts corresponding to them. Much matter, therefore, that is not given in the usual text-books will be found to have been revealed by us from a new point of view. The general manner of treatment of the Eastern principles of language and poetry as adopted here is first to reproduce them with examples in close conformity with the different Hindu schools of thought and then to reveal, along with our own thoughts, their psychological and educational implications in the light of the psychology, principles of language-study and theories.

poetry in the West. It will thus be noticed that though the same old principles of पद, वाक्य and प्रमाण or अग्निषा, रक्षणा and व्यञ्जना have been reproduced by us, yet they have been looked at from a new (comparative) and practical point of view. Of course, no small amount of mental effort is required for a thorough grasp of those abstruse Eastern principles and also for their organized reproduction with the view of preserving the rich thoughts of the past for future use and facilitating the understanding of novices. Yet a more distinctive feature than their reproduction would perhaps be their persistent study, concentrated reflection and mental organization with a definite purpose, i. e., with the comparative, psychological and educational outlook, and also their presentation from the same standpoint, so as to obtain fruitful results in Sanskrit teaching. It is for the worthy judges to decide how far we have succeeded in this attempt.

READING AND RECITATION

Sanskrit literature evinces tendencies towards minute analysis of facts and logical organization of thoughts. These characteristics of methodology are distinctly observable in all the branches of knowledge to which Hindus have substantially contributed. The development of the different Shastras was chiefly due to this methodology, for, the word 'Shastra' signifies nothing less than systematization of knowledge. Although the Shastras are logical in their treatment, we need not suppose that the province of psychology altogether escaped the attention of Hindus. Many works in Sanskrit literature bear testimony to scattered thoughts on psychology, which, however, were not unified into a separate science in the modern sense of the term. The psychology of the group also received due attention in the science of dramaturgy, which had highly developed and specially treated of the practical principles and ways of heightening the interest of the audience. The attitude of apathy towards Sanskrit language and literature is responsible for the general impression that Hindus had little to contribute to methodology and methods of teaching. The study of original Sanskrit works, however, sometimes reveals to us illuminating ideas on methods of teaching. Practical psychology has found enough scope in the treatment of emotions and sentiments in dramaturgy.

The science of phonetics developed in the शास्त्रादयः and सिद्धा to such an extent in Sanskrit that it has been instrumental in preserving the *pristine purity of that language up to the present day*. If correct pronunciation is not properly attended to in the teaching of Sanskrit, it is not Sanskrit that is taught but a corrupt form of language like प्राकृत, which owed their rise to corrupt pronunciation. The importance of correct pronunciation and good reading was much stressed by Sanskrit writers on phonetics, and valuable suggestions on expressive reading and recitation were made in detail in the पाणिनीयशिक्षा, the नट्यशास्त्र of भरत and the व्याकरणशास्त्र of रामेश्वर. They compare favourably with similar suggestions in English books on phonetics, and are as helpful to teachers of languages as to actors on the stage. It must, however, be remembered that though dramatic aptitude is a great asset to a teacher, it is needless for him to aspire after as much proficiency in histrionics as is demanded of actors on the stage. पतञ्जलि in his व्याकरणमहभाष्य clearly distinguishes between प्राक्विकस or reciters who represented the feelings by words alone and शोभनिकस (शोभनिकस) who were teachers of actors and managers of the stage. Teachers are here to assume the role of प्राक्विकस, not of शोभनिकस, and conduct their reading and recitation in an expressive manner. It is here proposed to put, together those stray suggestions in an organized form for the use of teachers.

The 'पाणिनीयशिक्षा' after dealing with the internal and external effort required for producing sounds

locates the letters of all classes in the mouth and shows how they are to be correctly articulated. According to the नाट्यशास्त्र, the matter to be read or recited consists of words which are divided into several parts, as vowels, consonants, Sandhis or euphonic combinations, case-terminations, nouns, verbs, prepositions, indeclinables, compounds, and nominal as well as verbal derivatives. Gestures performed in combination with these words in sentences are called वाचिनामिन्य.

Now, the characteristics of good reading and recitation, according to मत्त, are seven musical notes, three places or organs of utterance, four accents, two varieties of intonation, six embellishments and six auxiliaries.

I. Notes—The seven musical notes are पङ्क्त, ऋषम, गान्धार, मध्यम, पञ्चम, धैवत and निषाद, which are used as basic sounds to express different sentiments. For instance, मध्यम and पञ्चम are employed as basic notes to express humour and erotic sentiment (हास्य and सुहृत्कार), पङ्क्त and ऋषम to represent the sentiments of heroism, wrath and surprise (वीर, रौद्र and अद्भुत), गान्धार and निषाद to reveal pathos (कदम्ब), and धैवत to show terror and repulsion (मशानक and वीमल).

II. Places—The three places or organs of utterance are the chest or lungs, the throat or glottis and the head or palate in which originate the low (मन्द्र), middle, (मध्य) and high (तार) pitches while modulating the voice. When a person is at a dis-

tance, we speak with him in a high pitch, when he is not far off, we speak in a middle pitch, and when he is very near, we speak in a low pitch. In ordinary speech we make use of the middle pitch, but in reading and recitation, a sentence should generally start in a low pitch from the chest, should rise to a high pitch towards the palate or head and should stop at the middle pitch in the throat. In reading poetry possessed of प्रसाद, the voice should be brought to a low pitch, in reading poetry containing ओजस्, the voice should be raised to a high pitch and the poetry of a general type should be read with lower and higher pitches in succession.

III Accents—The four accents are उदात्त, अनुदात्त, स्वरित and ऽध्वित. As their use prevails particularly in the Vedic Sanskrit, their consideration is of little concern to those who are more interested in Classical Sanskrit.

IV Intonation—राजशेखर, who in his काव्यमीमांसा has dealt with intonation in detail, says that intonation or वाकु is a quality of expressive reading and that it serves to bring out the proper sense of a literary passage. The reader should make use of intonation in his reading with due attention to the three styles of composition, viz., the वैदर्भी which is lucid and perspicuous, the गौडी which is full of lengthy compounds, and the पाञ्चाली which is mid-way between the two. There are two main varieties of intonation, viz., उक्ताहु and निपक्ताहु. The intonation which expresses expectancy

on account of the incompleteness of sense in a sentence, is called **समाह्व**. It shows that the sense of a sentence is not complete unless another sentence is assumed to follow it. When another sentence is thus supplied, the intonation required to show that the sense is complete, is called **निराह्व**. The **समाह्व** **वाङ्मय** (Expectant intonation) can still further be subdivided into three varieties to express an objection, a question and a conjecture; while the **निराह्व** **वाङ्मय** (Non-expectant intonation) also can be subdivided into three varieties to denote a statement, an answer and a decision. The same sentence can be shown to be complete or incomplete simply by the use of proper intonation. Thus the change of intonation employed in the same sentence implying an objection, a question and a conjecture, can be made to imply a statement, an answer and a decision respectively. This being the case, the two main varieties of intonation with their subdivisions are mutually related. There are other countless varieties of intonation, which are devoid of any mutual relation, but which express several subtle emotions. They denote acceptance, entreaty, ridicule, consent or approval, affirmation, concealment of feelings, sorrow or repentance, roughness, encouragement, ardent desire or eagerness, despondency or disgust, etc.

More than one of the various intonations can be combined in several ways in a sentence or verse to express various emotions. The use of intonation is not only prevalent in ordinary speech, but it reigns supreme even in Shastras, and it is, as it

were, the life of poetry. Intonation allied with flawless pronunciation not only reveals change in meaning, but also unfolds the skill of a trained person in expressive acting. A poet, therefore, should compose poetry and an intelligent reader should read it in such a manner, that the reading would shed a new light on the minds of hearers. An adept in the poetic art might compose poetry in any way he likes, but he, whose speech is accomplished, knows how to read. Just as good voice is the result of repeated practice in the previous birth, so excellence in reading is attained after many births.

V Embellishments—The six embellishments (पाठ्यालङ्कारः) which lend charm and colour to reading and recitation are the varieties of the three pitches तार, मन्द्र and मध्य, as stated above. Thus, the high pitch (तार) can be subdivided into उच्च and दीप्त, the low pitch (मन्द्र) into मन्द्र and नीच, and the middle one (मध्य) into द्रुत and विलम्बित.

The उच्च sound, which is synonymous with the तार or high pitch, is produced in the head or palate and is used while speaking with a person at a distance or calling him, while expressing astonishment or frightening another person, and in an exchange of hot words. The दीप्त sound also rises from the head or palate, but being higher than उच्च or तार, it is used to act a quarrel, debate, retutation, delirium, violence, expostulation, anger, heroism, haughtiness or harshness of words.

The low sound (मन्द्र) comes out of the chest or lungs and is used to express despair, fatigue,

hesitation or fear anxiety, pillable condition, uneasiness, sickness, wounded state, swooning or drunkenness. The नीच sound which also comes out of the chest is lower than the मन्द्र. It represents speech in a normal state of mind or signifies sickness, fatigue, fear, swooning, etc., in an extreme form.

The द्रुत sound, a variety of the middle pitch (मध्य), is produced rapidly in the throat or glottis to show stumbling, whirling sensation, lust, fear, shivering, vexation, etc., and to communicate an affair which is not secret. The other variety of the middle pitch is the विरहित tone, which is produced slowly in the glottis to express amour, conjecture, deliberation, indignation, jealousy, lisping, bashfulness or shame, anxiety, threatening, wonder, fault-finding, and prolonged displeasure.

Several permutations and combinations of these embellishments of pitch and intonation can be made in reading to show blendings of different sentiments. Thus while dramatizing the sentiments of love, humour and pathos, intonation with the विरहित pitch should be used, while expressing the sentiments of heroism, wrath and wonder, the pitch of intonation should be द्रुत and उच्च, and while suggesting fear or disgust, the pitch should be द्रुत and नीच. These combinations being too minute to be enumerated, mere theorizing in this matter is of less value than practice. Keen observation of human behaviour and repeated practice in this imitative art can impart skill in the blendings of different sentiments.

VI. Auxiliaries—Lastly, the six auxiliaries of reading (पाठ्याङ्गs) are the break or pause (विच्छेद-विराम), resonance (अर्पण), emphasis (विसर्ग), phrasing (अनुबन्ध), the upward glide of voice (दीपन) and the downward glide (प्रशमन).

(1) *Pause*—The break or pause is to be made with a definite purpose according to the completion of meaning either in a sentence or after letters varying in number from one to four. These purposeful or psychological pauses, which are the exponents of meaning, should be differentiated from the pauses (यतिs) in prosody. So, not only in the reading of prose but also in the recitation of poetry, attention should be paid more to the psychological than to the metrical pauses.

Effort should be made to show these pauses along with gestures (वाचिकभिनय), since gestures bring out the sense of a passage in full relief. Gestures in reading and recitation consist of the movement of hands and eyes along with the pauses indicating the sense. While expressing the sentiments of heroism and wrath, the hands should be in the position of striking with a weapon, while showing the sentiments of repulsion, they should be contracted as if in contempt, while representing humour and pathos, they should be stretched according to the respective purpose of those sentiments; and while acting the sentiments of astonishment and fear, they should stand still as if in amazement and terror respectively. Thus the movement of

hands allied with pauses and embellishments aids the definite comprehension of meaning.

We may then say in general that pauses are to be used either after inflected words or after the completion of meaning. In the case of an unusually lengthy compound, however, breaks or pauses are to be made after as many members of that compound as can be uttered in a single breath. Care, of course, must be taken to utter the compound in such a way that its individual members are distinctly shown without breaking their unity as a compound. But in all other cases, the sense alone would decide where one should pause.

The next question arises as to how long the reader should pause according to the sense. Broadly speaking, if despair, intolerance or change of mood is to be shown, and if a question is to be put, the pause should be made for about eight seconds. But in the case of other sentiments, the length of the pause should vary according to the sense from eight to forty-eight seconds. Even if a letter before the pause is long (दीर्घ), the pause should not be unduly lengthened; i. e., the length of that pause should not exceed forty-eight seconds. In the recitation of poetry, the pauses in a particular metre should be decided with due attention to the sentiments therein. The reader should not corrupt words in his reading, nor recite a verse in a wrong metre, nor pause where he ought not to, nor read without emotion and intonation. In good recitation verses are set to proper tunes, with due regard to

the length of the pause, beats of time (ताल), rhythm (लय) and completeness of sense.

(2) *Resonance*—The voice should be so used with ease and charm that the whole place, where reading or recitation is going on, should resound with it. This is, of course, to be accomplished with due consideration to the other characteristics of good reading and to the heightening of the main sentiment (स्थाविभाव) with the help of fleeting emotions (स्थितिचारिभाव).

(3) *Emphasis* (विसर्ग)—Words as well as clauses in a sentence should be read with proper emphasis according to their relative importance, so that monotony in speech or reading might be avoided. Forethought will have to be devoted to the ascertainment of the places needing emphasis.

(4) *Phrasing* (अनुवच)—A word or words are to be grouped with the preceding or following ones to suit the meaning of a passage. This is called 'phrasing' in English, and it depends as much upon the grammatical construction of a sentence as upon breath. For instance, adjectives should be grouped with their substantives and adverbs with their verbs. Generally, in the construction of a Sanskrit sentence the बहुव्रीहि compound, doing the work of an adjective predominates. If many such adjectives of considerable length follow one another, the grouping of words, as shown above, will not be possible. The reader should, in this case, stop a little and connect the preceding

adjective immediately with the following one in such a way that all such adjectives together might be taken to belong to the same part of speech and then grouped with their substantive

In 'phrasing' the question of observing *Sandhis* sets in. In the reading of poetry many *Sandhis* are observed for fear that the rules of prosody might be violated. But in the reading of prose as well as in *Speech*, *सन्धि*s are rarely observed even by the 'reputed Shastris'. This practice of the Shastris is corroborated by a well-known Sanskrit verse † which says that the *Sandhi*, in an inflected word between a root and its prefix, and in a compound, is compulsory (नित्य), while in a sentence it is optional, i. e., it depends upon the speaker's will. From this rule we may generalize that *सन्धि*s between the different words of a sentence need not be observed in order that our reading might be intelligible to the hearers. We may still further say that in the reading of a passage, the quick and ready separation of *सन्धि*s in the words of a sentence testifies to the better understanding of the reader. *नित्यसन्धि*s however, must be observed in reading and speech, since the idea of organic unity or oneness is always implied in an inflected word, a root with its prefix and a compound. In the observation of *नित्यसन्धि*s, a assimilation of sounds takes place and it further helps the reader to simplify the articulation of letters (vowels and consonants). The separa-

† *सर्विक्कपदं नित्या नित्या चानुसर्गमा ।*

नित्या समासे वाक्ये तु सा निदशानुसर्गते ॥

tion of सन्धिस, even in the three varieties above specified, is artificial and not much conducive to the comprehension of meaning. It may then be stated in general that सन्धिस are useful more for the purpose of writing than that of reading and speaking.

(5-6) *Inflexion*—Both दीपन and प्रशमन together are called 'Inflexion' in English दीपन is the upward glide of voice In दीपन, the reader or speaker should take particular care that his voice glides upwards through the pitches मन्द्र, मध्य and तार, and does not rise abruptly in a discordant manner On the other hand, in प्रशमन the voice should glide downwards through the तार, मध्य and मन्द्र pitches in succession.

While expressing humour and erotic sentiment a sentence should be read with the use of resonance, pauses, upward glide and downward glide, while representing pathos, heroism and wonder, it should be read with pauses, downward glide, resonance, upward glide and phrasing, and while showing repulsion and fear, it should be read with pauses and resonance.

Conclusion—In short, sweetness and distinctness of letters, proper separation of words, good voice, composure (gravity) and rhythm or assimilation of sounds are the six qualities of reading The reading, which is accompanied by intonation, where pauses are made with due attention to the sense, and where articulation of individual letters is distinct and pleasing to the ear, is graceful. Again, depth of voice, harmony, proper finish of

high and low sounds, and charming utterance of conjunct consonants are the characteristics of good reading. A tigress while carrying her young ones in her jaws does not hurt them with her tusks, yet holds them fast lest they should fall; letters should be articulated in the same manner. In other words, letters should neither be articulated indistinctly nor stressed unduly. One who properly articulates letters is held in great esteem. In good reading case-terminations are distinctly shown, compounds are not deformed and *सन्धि*s are not unnaturally split. An intelligent reader, therefore, should not unite detached words, separate compounds or mutilate the verbal form. The essence of good reading is, then, the making of pauses suited to the sense and the articulation of letters according to the five varieties of utterance, viz., accent, time-measure, pitch and internal as well as external effort.

On the other hand, reading in a sing-song fashion, unnecessary haste, purposeless nodding of the head, mere repetition of what is written, non-comprehension of meaning and feeble voice are the six faults of reading. Again, the reading, which is too speedy or too slow, loud or inaudible, too harsh or too mild, and in which words are separated wrongly and uttered indistinctly, is faulty.*

* *शान्तिपर्वणि*, verses 25 & 31-37. *शान्तिपर्वणि*, Chap. VII; *भारतव्याख्यान*, अ. ११.

Part III - Practice

THE STUDY AND TEACHING OF SANSKRIT LITERATURE.

Now that a sound theoretical basis of the Hindu Methodology has been supplied here for Sanskrit teaching, the teachers of Sanskrit should not be sceptical about the methods to be adopted by them. The only thing that is required of them is genuine love for Sanskrit (language and literature), constant study of it, and inner urge for the improvement of its teaching. The Sanskrit teachers (in schools and colleges), must, therefore, remember that no half-hearted attempts from the sole point of view of examinations will do here. Their sole aim must be to try heart and soul to popularize the study of Sanskrit irrespective of material gain, and that aim will, it is hoped, be achieved, if the theory of Sanskrit teaching as detailed in the former part and the *practical procedure*, that will be demonstrated in this part in the light of that theory, will be known and employed in actual teaching. Hence, for the proper application and general adoption of the सण्डान्वयपद्धति in secondary schools, it would not be out of place to suggest here an improved procedure, which, in combination with the Western methods of language-teaching, could be advanta-

geously followed as supplementary to the method of *सुप्दान्त्य*, while giving explanations.

“In the study of Sanskrit literature it is advisable to begin with prose rather than with poetry, if the principle of gradation should be attended to. At the initial stage, pupils, who are generally more familiar with the language of prose in the mother-tongue than that of poetry, can grasp and master Sanskrit prose easily, though occasional use of simple *सुभाषित*s may be recommended for the sake of variety. Now, lessons in Sanskrit prose mostly comprise descriptions; stories, dialogues or passages from dramas and rarely reflective passages, the story-form of literature predominating over others.

The first requisite, therefore, is that of a good text-book containing a variety of such interesting prose lessons graded in vocabulary and other linguistic aspects. Good Sanskrit text-books must be written for the elementary and intermediate stages, after taking into account the Hindu culture in which the pupils are brought up and also the recognized principles according to which good text-books are written in the West. The subject-matter of text-books should be connected, varied and interesting, and not monotonous or representing only one type of literature. It should embody descriptions of Nature, dialogues, mythological stories, folklore and fairy tales, stories of animals and a few reflective passages, all of which are to be culled from the vast range of Sanskrit literature. For the initial stages, lessons will have to be newly written in

simple prose, so as to suit the capacities of beginners. Topics in text-books should be familiar to students, yet they should not be childish, since students, when they begin to learn Sanskrit, are comparatively advanced in age and understanding. Select mythological stories from the महाभारत and the रामायण, folk-lore, fairy-tales and legends from works like the कथासरित्सागर, मौजप्रबन्ध, वेतालपञ्चविंशति, etc., humorous animal stories from the पञ्चतन्त्र and the हितोपदेश, and descriptions of Nature, in various seasons, from the रामायण may be taken and kept as models for re-writing the same in easy prose. Although a few reflective and moral passages from the works like the मनुस्मृति, चाणक्यनीति, etc., may be taken and transformed into prose, they should not be abstruse or abstract, but should bear upon the life of students. Readers for beginners should contain more prose than poetry, which should be gradually introduced, in accordance with the development of students' understanding. Simple and concrete सुभाषितs and श्लोकs containing graphic descriptions of deities may be introduced at the initial stage, after which original poetic passages from the रामायण, महाभारत, रघुवंश, etc., should be included in the text-books for the intermediate and advanced stages, along with original and simple extracts from the दशकुमारचरित, कदम्बरी, etc. No passages from the Vedas, ब्राह्मणs or उपनिषद्s should be taken in the text-books for schools, since the Vedic Sanskrit is an antiquated form of language, while the Classical

Sanskrit is akin to the vocabulary, idiom and structure of the mother-tongue. It is also seen that the commentaries on the Vedic literature have been written in Classical Sanskrit, which is naturally the main door through which the Vedic literature can be approached. If any interesting matter for school pupils is to be culled from the Vedic literature, it should be presented in the garb of Classical Sanskrit. The language, therefore, that must be used in the text-books for schools should be after the models of Classical Sanskrit. For beginners, easy and interesting descriptions and dialogues bearing upon the experience of students will have to be newly written in imitation of good descriptions in Sanskrit literature and of the colloquial style of classical dramas; while in the readers for advanced pupils original, descriptive and dramatic passages from *ऋग्वेद*, *साहित्य*, *पद्म*, *महाभारत*, etc., may be inserted. The lessons to be read at the initial stage should be short, and those at the advanced stage may be a little longer.

words current in the mother-tongue. Particularly in the first lessons in Sanskrit no *सन्धि*s should be observed, and there should be a large proportion of *वचन* words. When *सन्धि*s and *समास*s are to be introduced in lessons, they should be used gradually. New words in a passage should be judiciously distributed over a number of lessons, and the same words should recur in different contexts. Necessary grammatical facts should also be distributed over various lessons, but they must be made subservient to the literary charm of ideas. Some irregularities in language are indispensable and may find their way in text-books so as not to allow pupils to form an impression that Sanskrit language is composed only of regular forms, yet those irregularities must be much less in number than regularities. The types of sentences to be employed in the text-books for beginners should generally consist of simple and compound sentences, complex ones being used in those for advanced pupils.

Sanskrit text-books should, moreover, be supplied with intelligent questions and exercises on the subject-matter and language of individual lessons. Illustrations, that would be helpful in explaining the text and would aid the imagination of pupils, may, of course, be presented to add to the attractiveness of books. At the end of every reader organized lists of ready-made grammatical forms of nouns and verbs may be appended for frequent reference. In this way, there should be

three or four graduated readers that would make a gradual approach to Classical Sanskrit.

Before beginning the study of textbooks one fact must be taken into consideration that pupils are generally found to possess a vocabulary of more than 800 तस्य words,* as frequently met with in the mother-tongue, by the time they begin to study Sanskrit in English schools. It is worthy of note here that the vocabulary of Basic English consists of 850 words only. Owing to this advantage, Hindu pupils, after the learning of Sanskrit inflexions and their functions, can grasp at least the general sense of a simple Sanskrit passage, story, or verse, though not its details, even before its explanation or translation is attempted. Again, even if translation from Sanskrit into the mother-tongue be attempted, the translation of तस्य words is the translation of inflexions rather than that of those words, as many of them are, and can be, retained in the vernacular translation without any change. These are some of the reasons why Sanskrit can be used with advantage as a medium of instruction and why the exclusive use of the Translation Method is superfluous in the teaching of Sanskrit. Thus Sanskrit is not a foreign language like English to Hindu pupils, who have

* We have given this approximate number after counting Sanskrit words in Marathi text-books studied by pupils from the primary to the secondary stage. This number has not, however, been corroborated by giving vocabulary tests to pupils.

an aptitude for picking up its general sense; and the more they are advanced in the study of their mother-tongue, the more their general understanding of Sanskrit is developed.

We shall now see how this general understanding of Sanskrit is further developed in the various purposeful steps of prose lessons.

The teaching of literature is conducted through three successive types of lessons, viz., (1) General Study, (2) Detailed Study, and (3) Review or Revision. The division of procedure in each lesson into three main stages, viz., (1) Preparation or Introduction, (2) Presentation or Development, and (3) Application or Conclusion, is more practicable and elastic than the rigid process of the five formal steps of Herbart. Let us now turn to the 'Preparation' stage—

1. PREPARATION

(a) *Introduction of words*—At the elementary stage all the concrete and unknown words in a new lesson are introduced by the teacher in direct association with objects, actions, sketches, diagrams or pictures. Personal pronouns, 'action' verbs, concrete nouns, concrete adjectives and concrete indeclinables can be well introduced by using these concrete devices. Such words are to be introduced by the teacher in the context of a familiar topic and not in a disconnected manner. As the unit of language is a sentence, these words are to be used in sentences which should all be mutually connected to form a link or association of ideas.

These short sentences develop, as it were, into a series of little descriptions of objects and actions shown. If proper association of ideas with objects, etc., is formed, pupils can easily learn and recollect new words and phrases thus introduced, since suitable context is a good aid to memory. This is really a relieving feature of the new method and it serves to develop a proper mental attitude of pupils towards Sanskrit. On the other hand, pupils taught by the Translation Method have to undergo the tedious process of memorizing lengthy word-lists, which are, of course, unsuccessfully recollected and reproduced by them for want of context. In addition to the association of ideas enough sense-appeal is made to give a concrete aspect to the subject-matter, as follows—

(a) *Nouns* with their nominative singular forms so as to show their different genders and endings,

(b) *Adjectives* in their original form without any gender to show that they agree with nouns in all genders, and

(c) *Verbs* with their third person singular forms of the present tense to suggest their different conjugations (*वृत्त*). Again, words of different parts of speech may be arranged in separate columns. Pupils are to take down in their note-books these new words in the same order in which they are being written by the teacher on the black-board, so that along with hearing and repeating, they can practise the correct writing of those words with their hands. Accuracy must be observed in pronunciation, writing, and semanticizing, proportionate attention being devoted to each of these aspects.† This process involves hearing or reception, repetition or ready reproduction, and unconscious assimilation of language, for which spontaneous capacities of pupils for learning language are utilized. Briskness in this oral drill helps proper assimilation of language, as pupils are given no time for mental translation. In this process three senses, viz., ears, tongue and eyes are appealed to, and the principle of 'Gradation' is followed by making use of (a) ears before eyes, (b) reception before reproduction, (c) oral reproduction before reading, (d) immediate memory before prolonged memory, (e) chorus work before individual work, and (f) drill work before free work † In chorus work pupils'

† Read 'Principles of Language-study' by H. E. Palmer.

will, however, have to be taken to drill some of those words for removing the vernacular influence, for introducing their correct Sanskrit forms and for showing their proper pronunciation. But under no circumstances should the teacher try to elicit new words from the pupils, supposing that they might be known to them. Nobody should here suppose that exclusive use of Sanskrit is to be made throughout the whole lesson. *The use of the Sanskrit medium is to be made for cultivating good language habits which will ultimately serve as a means to good reading.*

Importance of oral drill had been already recognized by the reciters of the Vedas and the sequence of stages in it had been actually followed by them in their recitation, long before the Vedas were committed to writing. In spite of the existence of their printed texts at present, oral reproduction of the Vedas is still held in great esteem. Thus the oral drill in 'language lessons is just like the 'आवर्तन' or 'सृष्टि' of Vedic students, who are still found repeating after their preceptor in chorus as well as individually. The first lesson in the study of the Vedas begins with the recitation of the गायत्रीमन्त्र at the time of the उपनयन ceremony. The एतद्ब्रह्म describes the procedure of this recitation in the following way. "The pupil, after invoking the deities for bestowing Memory (मेधा) and spiritual power (तेजस्) on himself, requests the preceptor to teach him the गायत्री, which also contains an invocation for developing understanding. The preceptor is to recite the

मन्त्र thrice in the following manner : First, in order to enable the pupil to follow him well, the teacher should stop after every quarter of the verse, then after every hemistich and lastly he should recite the whole verse, the pupil every time repeating after him. According to the capacity of the pupil, the preceptor should, in the beginning, cause him to recite even four letters each time". This clearly shows that the Vedic teachers did not desire their pupils merely to repeat mechanically but wanted them to be coupled with understanding, since the deities were invoked for the gift of Understanding, Memory and Spiritual power. \$.

The ऋग्वेदप्रतिशास्त्र, which sets down minute phonetic rules relating to the recitation of the ऋग्वेद, gives a detailed procedure for recitation. The important part of it is as follows:-In order to give a clear suggestion to his pupils the teacher should pronounce particular words *twice*. Generally a collection of three ऋक्स (verses) to be studied is called a प्रश्न. If the प्रश्न contains a compound, the teacher should pronounce one word only; and if there is no compound, he should recite two words.

\$ मयि मेधा मयि प्रज्ञां मय्यग्निस्तेजो दधातु ... इत्युपस्थाप्य ब्रूयात्-अथोदि भोः सावित्री भो अनुव्रूहीति ... सावित्रीमन्वाह पच्छोऽर्धचंशः सर्वाम् । यथाशक्ति वाचसीत । (आश्व. श्र. सू. १।२१।४-६); (आप. श्र. सू. प. ४, सू. ११, ८-१०);-तस्मा अन्वाह 'वत्सवितु' रिति । पच्छोऽर्धचंशस्ततस्त्वाम् (९-१०) ।

अथास्मै सावित्रीमन्वाह पच्छोऽर्धचंशः सर्वो च तृतीयेन सहावर्तयन् ।

- कात्यायनसूत्रम् २।३।

Then the first pupil on his right side should repeat the first word and others should repeat the same after him *in chorus*. After thus finishing one प्रश्न, all the pupils should repeat the whole of it again and again." Here, the part and whole methods of memorizing seem to have been combined (कृत्वा १५५-६, ९, १३-१४) †

Again, the modern introduction of words in direct association with actions and objects bears much resemblance to the sacrificial procedure followed by priests, who perform successive actions in a sacrifice in association with मन्त्रs and sentences describing those actions. If the Sanskrit teacher adjusts the same procedure to the instincts and capacities of children for teaching them Classical Sanskrit, he will find almost no difference between that procedure and the modern one for introducing words. Moreover, in language-learning the Hindu schools of thought have already taken account of the tendency of *imitation*. They have given due prominence to the usage of elders (वृद्धव्यवहार) in the denotative function of words and acknowledged the principle that *language can be better learnt by use* (व्यवहार). No one should, therefore, form an opinion that this procedure is foreign to Sanskrit or that the Direct Method of teaching Sanskrit is a blind imitation of the Westerners-

† गुरु शिष्यस्य पदमाह मुख्य समासश्चेदसमासो यदि द्वे ।

एतेन कल्पेन समाप्य प्रश्न प्रत्याग्रायुस्त पुनरेव सर्वे ॥

—ऋग्वेदप्रातिशाख्यम् १५१९

(b) *Other ways of introducing a lesson*—This oral practice of new words in a lesson before its reading is quite in keeping with the principles of language-study. If new words in a lesson are thus independently introduced at the 'preparation' stage, the whole lesson to be studied becomes automatically intelligible to the pupils, and the reading of that lesson can be conducted without repeated interruptions of explanation. It must be here remembered that *only concrete words can thus be introduced at the initial stage*. At the advanced stage, however, this device proves to be inadequate, and ideas contained in abstract words or subtle shades of meanings of peculiar expressions cannot be explained except in the proper context of the passage to be studied, since difficulties of classical authors are rooted in their context.

So, at the intermediate and advanced stages familiar experiences of pupils might be awakened and connected with the unknown ones by starting at the 'preparation' stage *an oral discussion bearing upon the topic of the lesson*. If, for instance, the story 'पुद्गिर्यस्य इह तस्य' is to be studied, the general characteristics (residence, food, appearance, nature, etc.) of the hare and the lion may be elicited through *questions in Sanskrit or the mother-tongue*. If possible, a few unknown words in the story may be introduced through a suitable picture and be drilled as above indicated. But the more the pupils are advanced, the less there is an occasion for independent word-practice. Sometimes the oral discussion may be based on a *familiar topic*.

relating to the theme of the lesson, without in the least revealing the main theme, and merely making it serve as an 'introduction' to the lesson. If the subject-matter be prematurely disclosed in the introduction, the pupils would lose interest in the 'presentation' stage. Such an *introductory talk* may sometimes be continued in the mother-tongue. In any case, the teacher should try his best to raise a problem in the introduction and awaken the curiosity of pupils, so that they might be well prepared to receive the new matter at the 'presentation' stage.

II PRESENTATION

(a) *Story-telling*—At the elementary and intermediate stages the general study of a prose lesson begins with story-telling or oral reproduction of a passage, in simple Sanskrit. Since the principles of language-study lay down that *hearing must precede reading*, and since language can be more effectively mastered by ear-imitation than by actual reading or rules, pupils must be given opportunities of hearing language before reading. The oral reproduction of a story with the teacher's living voice, gestures, emphasis, etc., is doubtless more enlivening than the reading of the same from the cold print. Moreover, a clear idea of the story as a whole being given with much economy of time, the pupils can afterwards begin their reading with the *synthetic view* of the whole and with more understanding. At the advanced stage this story-telling will become unnecessary,

but it may be attempted in the general study, only if a story is unduly lengthy. /

What should be the *medium for story-telling* depends upon the individual ability of the teacher. If he feels quite at home in Sanskrit and is possessed of the art of expressive 'telling', he should use Sanskrit alone for story-telling. On the other hand, if he feels dissident of using the Sanskrit medium, or if the difficult nature of a particular story or passage demands the use of the mother-tongue, he may freely employ the medium of the mother-tongue. The use of the Sanskrit medium for story-telling is, however, not beyond the capacities of average teachers, who will be able to acquit themselves well after a little practice.

A story is generally told twice for deepening its impression. If the teacher wants to use the mother-tongue, an improvement can be suggested. The teacher may make a gradual approach to the language of the original by first telling it in the mother-tongue and then in simple Sanskrit, so that Sanskrit atmosphere is preserved in the lesson. In case a story is already known to the pupils, one of them should be encouraged to tell it in the mother-tongue and then the teacher should tell it in Sanskrit. In such cases the subject-matter being known, the form of the language is the unknown, which is to be studied.

The interest of the pupils in the novelty of a story need not slacken, even if it is told more than once. If a story is really good and if its telling is

expressive enough, the pupils are not tired of two hearings at least. On the contrary, if story-telling is merely a cold reproduction of the original, and if the teacher cannot use the Sanskrit medium confidently, story-telling is bound to be a failure and the pupils, instead of hearing it, are naturally tempted to read it in their text-books. It may be noted here that the pupils are not to be allowed to open their text-books while the story is being told.

It is worthy of note that many Shastris are endowed with this skill in 'expressive telling', particularly story-telling, to such a high degree that they can make their pupils spell-bound by it. Sanskrit teachers must, therefore, do their best to acquire or develop this skill. They must also realize that *the expressive telling of a story is certainly more impressive than even the expressive reading of the same from a book*. For, the teacher, with a keen dramatic sense, being free from the impediment of a book, gets full scope for making his living presence felt more, and enabling the pupils to live in the actual atmosphere of the story. For example, if there are several characters in a story or a dramatic piece, a skilful teacher in his 'telling' can play their role and reproduce their speeches effectively. This skill stands him in good stead even in reading and explanation.

(b) *General questions*—In order to test how far the pupils have followed or understood the story, general questions may be asked *either in the mother-tongue or in Sanskrit*. Those questions may be based on the main stages of the story, so that the

teacher, can elicit the general drift of the whole. The number of questions may depend upon the main stages of the story; yet generally it should not exceed *three*. Under no circumstances should teachers waste their time asking pupils to repeat correct answers to general questions.

(c) *Model Reading* \$ by the Teacher-General questions will be followed by the teacher's model reading, which must be practised by him beforehand, if it should be a model one. After the pupils have received enough *oral practice* in new words and after they have got the opportunity of *hearing* the story, *oral (loud) reading* by the teacher is quite necessary; for, the teacher does all this *oral work* for ultimately approaching the language of the text-book, i. e., as a *preparation for, or a means to intelligent reading*. Pupils should here be asked to open their books and follow the model reading silently in them. The teacher, simply by his expressive reading, can now give his pupils indirect instructions in correct pronunciation, phrasing, pause, emphasis, intonation, etc., so as to facilitate understanding. In his reading the teacher should dissolve all संधि in a passage, as the observation of संधि is optional in Sanskrit † and as *the splitting of संधि facilitates understanding*. This reading by the teacher is a sort of explanation, and it helps the pupils to make an intelligent approach to the

\$ See 'Reading and Recitation'.

† संतिष्ठन्नेदं नित्या नित्या धानुमन्मथोः ।

नित्या समाधे वाक्ये दृ या विवशामरश्चते ॥

original language of a lesson in the light of their general understanding of the same in oral reproduction.

(d) *Chorus reading*—At the elementary stage the model reading by the teacher is sometimes followed by chorus reading, which the teacher may give at his discretion either before detailed questioning, or after it. If it is given before detailed questioning, it enables the pupils to reproduce orally the language of the story, and thus bringing them in closer touch with the language of the text. It prepares them well for giving intelligent answers in the detailed study. This chorus reading may be dropped at the advanced stage.

(e) *Silent reading*—The model reading by the teacher may be followed by the silent reading of pupils. This silent reading is suitable for the advanced stage only, as pupils at the elementary stage prefer self-expression and self-activity to silence and passivity. To be able to tackle a problem well in its details, it is first necessary to observe hurriedly its main aspects. Hence, the purpose of this silent reading is to cause the pupils, at the beginning of a lesson, to get the proper perspective or general trend of a passage as a whole by going through it rapidly, i.e., the pupils are to discover the main points of a lesson, their mutual relations and the proper place of each point in the whole scheme. They are also to note important and difficult portions of the lesson and distinguish between essentials and non-essentials. They

can thus be *made to tackle the general meaning of a passage* by themselves and are trained in 'self-help'. If the general idea of the whole is to be obtained by noting the essentials, briskness is quite necessary in silent reading. It has been experimentally proved that understanding depends much upon speed in silent reading. It is, therefore, very desirable to develop this practice gradually among the pupils, since 'silent reading' is the only variety of reading calculated to be of *much use in later life*. This rapid silent reading of a passage well prepares the pupils to enter upon the detailed study of the same in an intelligent manner.

If 'silent reading' is to go on methodically and yield good results, it should proceed along the central theme of a passage or a comprehensive problem, for the solution of which two or three objectives may be given. With this end in view the teacher, after thorough preparation at home, should find out the main points, determine their interrelations, anticipate the linguistic difficulties of pupils and frame questions for study in the class. The objectives, which are based on the main divisions of a theme or problem, may be presented in the class before the silent reading commences, so that pupils should read the lesson with a definite purpose.

When the silent reading is going on, the teacher should move about in the class and help the pupils to solve their common difficulties by supplying the meanings of a few unknown words

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When the silent reading is going on, the teacher should move about in the class and help the pupils to solve their common difficulties by *supplying the meanings of a few unknown words*

orally or on the black-board. The meanings may be given either in the form of simpler Sanskrit equivalents or words in the mother-tongue, or both. Later on, the use of a *small Sanskrit dictionary* may be recommended to pupils for looking up unknown words. After the silent reading is over, answers to the objectives may be elicited either immediately or in the detailed questioning. If they are elicited immediately, the teacher should take particular care to connect the objectives properly to the detailed questioning in such a way that the detailed study might be a natural development of the objectives indicating the main problem. Better still to reserve the answers to the objectives for the 'recapitulation stage' which unifies all the salient features in the form of a summary and maintains the organic unity of the whole lesson.

(f) *Detailed questioning and explanation—*

The detailed study of a passage commences after all this preparation in the 'general study', which facilitates general understanding and gives the synthetic idea of the passage as a whole. If the lesson is unduly lengthy, it may be divided into convenient units for detailed study. What then remains for the teacher to do is to draw the attention of his pupils, in the light of general understanding, to important words, phrases or expressions which are elicited, through questions, by him in the form of answers from the pupils and then explained fully in Sanskrit. This explanation is to be supplied not hurriedly but distinctly and slowly,

so that 'pupils' should be able to follow it easily. *Explanation in Sanskrit* is not an innovation imported from the West; for, almost *all the commentaries on Sanskrit works are in Sanskrit* and not in the mother-tongue. Those who advocate exclusive use of the mother-tongue for explanation, should sufficiently account for the absence of commentaries in the mother-tongue from ancient times up to the present day. Thus explanation in simple Sanskrit is quite in consonance with the traditional method of teaching language.

It must be remembered here that questions in 'language lessons' are to be employed not only for testing the understanding of pupils, but also for eliciting difficult and important portions in the text with a view to supplying their clear explanation. Of course, the teacher should allow *his pupils to keep their text-books open* for enabling them to find out and note important points and supply them in the form of answers to questions. This process of questioning involves the anticipation of the difficulties of pupils and *eliciting them for the purpose of giving explanation*. In following this procedure we can quote no better authority than that of the Sanskrit commentaries written according to the सन्धानव्यवहृति, in which detailed explanations are supplied after eliciting the words of the text through typical questions. Furthermore, as already stated, the सन्धानव्यवहृति is mainly based on the psychological principle of expectancy or curiosity (अज्ञाहृत्) which is to be awakened (उत्थाप्य) by

the teacher among his pupils by raising a problem or creating the need for explanation through questions. When pupils are thus employed in the activity of finding out important things in the text through such questions, the need for explanation being naturally created in their minds, the teacher can give his explanation at the psychological moment. There are, therefore, two types of questions, viz, (1) *Testing Questions* and (2) *Teaching Questions*. *Testing Questions* do not aim at the search for new knowledge, but are used for awakening the 'apperception masses' of pupils, i.e., for reviving and ascertaining their former knowledge and for connecting it with the new one. Thus questions for *testing* the understanding of pupils are asked either on portions previously studied by them or on those already intelligible to them. They are, therefore, asked mostly in the 'Preparation' and 'Application' stages of a new lesson, and in Revision Lessons. On the other hand, *Teaching Questions* awaken the curiosity of pupils to acquire new knowledge and are generally employed in the 'Presentation' stage or detailed study. The instinct of curiosity is roused at the sight of new things or situations that cannot be fully grasped, and induces one to search for further information or fuller knowledge of the same. Teaching questions, therefore, concentrate the attention of pupils on the novelty of situations or aspects, and prepare their mental attitude to receive thorough explanations of new facts from the teacher in the form of his 'telling'. The teacher should, therefore, utilize 'teaching questions' for drawing the attention of

students to the prominent linguistic aspects of the text, for distinguishing between simple and difficult portions or essential and non-essential points and for causing the students to study the important parts more minutely. It is then obvious that 'teaching questions' are asked on the portion yet to be studied, with the view of helping students to find out important things and answer them in the wording of the text. Moreover, 'teaching questions' help the teacher and the taught to analyse a complex whole into its component parts, a difficult problem or expression into several smaller units and a comprehensive thought into its subsidiary ideas. This analysis through questions leads to the simplification, reorganization and solution of the whole problem. Every thought contains several constituents denoting persons or things, attributes, actions, time, place, manner, purpose, cause, effect, etc., and those constituents can be elicited by using in questions interrogative pronouns, adjectives and adverbs in Sanskrit (forms of *किम्*, *कः*, *कदा*, *कुत्र*, *कथम्*, *किमर्थम्* etc.,) as employed in the *वार्तान्वयदक्षि*. Corresponding to the thoughts in a literary passage to be studied, every sentence is composed of words of several parts of speech which are mutually related. The important or difficult ones of them are to be 'singled out for special attention and associated with the words in questions' (B jDumville) in such a way that they would also be included in the answers of students. These questioning devices, when they

are thoroughly known to pupils serve a very useful purpose in the successful development of a 'literature' lesson and can be widely used for the teaching of literature and even शास्त्र. A teacher, if he is a good judge of the capacities of his students, can anticipate their difficulties and can enunciate them as problems in the class in the form of statements and 'teaching questions' with a view to eliciting from the students the words of the text and supplying their explanation. For learning the idioms and different constructions in any unknown language and even in the detailed study of the mother-tongue the teacher is bound to utilize 'teaching questions' more than 'testing questions'. The form of 'teaching questions' and 'testing questions' is, however, the same, although the purpose in asking them varies as the matter taught is a new lesson or a 'review' lesson.

As indicated above, every sentence involves a thought process indicating doubt, discrimination, causal relation, sequence, etc. Thus every thought process represents a problem, the solution of which depends upon its analysis into minor parts. *This analysis or simplification of the problem is facilitated by 'teaching questions'.* The thought process indicating a causal relation or sequence of facts generally involves an inference (अनुमान), which can be expressed in a five membered (पञ्चास्य) syllogism, and questions of a logical type are to be asked for clarifying the nature of that inference. It is thus ascertained whether the inference is

made of an effect from its cause (पूर्ववत् अनुमान), or of a cause from its effect (शेषवत्), or of common experience (सामान्यतो दृष्ट). The problem approaches solution, when the inference involved in II is stated in the form of 'a syllogism with its five distinct members, the third member or the concrete example (उदाहरण) helping most the clarification of an abstract thought. Such 'thought questions' for eliciting the separate members of a syllogism can, of course, be used at the advanced stage in the teaching of शास्त्र, where thought is predominant. Shastris are still found making the statement of a five-membered syllogism instead of questioning on it, when a knotty problem or an important proposition of any शास्त्र is to be well impressed on the minds of their students. It must be remembered here that *questions bringing out the synthesis, or the summing-up of thoughts are as much necessary as those used for the analysis of the same into their component parts; and they may be asked every now and then for ascertaining how far pupils have grasped the idea of the whole or the former portions of the text. Instead of asking questions on the synthesis of ideas, the teacher may sometimes express the synthesis or Purport (वार्त्त) of ideas in the form of his own statement.*

In the teaching of literature, however, 'thought questions' occur in a very small degree, and 'psychological questions' enhancing the 'emotional content' of a passage and appealing to the emotions and imagination of pupils are generally to be em-

ployed. Particularly, at the elementary stage, where a new language is to be learnt, there is less scope for 'thought questions' than for 'drill questions', which doubtless make for the assimilation of that language. For, in language-learning the subject-matter or thought generally is, and ought to be, simpler than that in other branches of knowledge, the linguistic expression being the unknown and more important aspect of study. This, however, does not mean that there is no scope in language-study for 'thought questions', which may occasionally be asked in the *mother-tongue* for removing vagueness in the understanding of a theme and for eliciting the causal connection of successive incidents in a lesson. In language lessons 'drill questions' are more predominant, (of course, at the initial stage than at the advanced stage, and answers to them are given and repeated by several pupils in *the wording of the text*, so as to improve articulation and pronunciation, and to assimilate the language of the text. This assimilation of language in the preceding stages gradually enlarges the understanding of pupils and enables them to take up more difficult language for study in the succeeding stages.

As language is inseparably connected with ideas or thought, the *linguistic peculiarities* to be taught in 'a language lesson' cannot be dissociated from ideas contained in them. Hence, questions in 'language lessons' will have to be framed in such a way that linguistic expressions and their corresponding ideas might be grasped side by side with each other. *The formal study of a language divorc-*

ed from ideas in it tends to be tedious. On the other hand, linguistic expressions taught in association with ideas in literature arouse interest. The general policy in the teaching of language and literature should, therefore, be to connect language-material with thoughts or ideas, though in the study of a language at the elementary and intermediate stages, linguistic expression will predominate over ideas, and in the teaching of literature at the advanced stage ideas will be more attended to than their linguistic expression. At the advanced stage also particular idioms, phrases or constructions will have to be explained, yet they cannot be properly explained exemplified, and fixed in the mind, unless they are elicited through questions in their original wording. It is not here necessary that each and every word of the textual expressions included in the answers of pupils should have been fully understood by them. For, in the general study of a passage, pupils are previously given the idea of the whole, and hence, the meaning of the textual expressions being broadly known by them, they are in a position to answer the questions of the teacher in the detailed study by intelligently including those expressions in their answers. This process should not, therefore, be considered mechanical or unintelligent, since detailed explanation of the words just elicited is immediately to be given by the teacher. Moreover, in answering such questions, pupils have actively to think over the form of the question, the matter to be included in the answer

and the wording of that answer. Again, the general sense of the passage as a whole having been already grasped, and even the meanings of some unknown words being guessed by the pupils in the light of the general context, there is no reason why the answers given by them should be supposed to be unintelligent or 'mechanical'. One thing must be noted here that *the highly inflexional nature of Sanskrit facilitates quick grasp of questions containing interrogative words with particular inflexions*. Those interrogative words naturally give a clue to the words with similar inflexions in the text, which can be readily reproduced by pupils in the form of answers. If the questions and answers thus going on appear hackneyed, stereotyped, or mechanical to some, then along the same line of reasoning, the inflexional character of Sanskrit itself is to blame; and further, all the Sanskrit commentaries written according to the *खण्डान्वयपद्धति*, which best suits this character of Sanskrit, will have to be called mechanical! Those who will take into account this nature of Sanskrit and the distinguishing features of the *खण्डान्वयपद्धति*, will be less prone to call these questions and answers 'mechanical.'

We, however, admit that questions and answers may sometimes tend to be, mechanical, as pupils are generally inclined to include in their answers unessential words in the text, or reproduce, without understanding, the whole sentence instead of the required expressions. The teacher

should, therefore, take every possible care to check this tendency by putting pointed questions and accepting nothing but pointed answers; in other words, he must never allow his pupils to repeat unessential words or expressions. Experienced teachers know well enough where pupils are expected to give mechanical answers, and they can check this mechanical repetition either in the manner shown above, or by asking pupils to translate Sanskrit expressions or sentences thus repeated. But in all cases, translation as a test of understanding is to follow detailed explanation in Sanskrit.

When the teacher, as previously dealt with, tries to facilitate the understanding of pupils through the different stages of the lessons for 'general study' and 'detailed study', will it not be sheer misrepresentation of facts to say that questions and answers in Sanskrit lessons are merely mechanical? Typical question-forms with interrogative words like 'who' (कः or का), 'which' (किम्), 'how' (कथम्), 'when' (कदा), 'where' (कुत्र), 'why' (किमर्थम्), etc., have always to be settled and utilized in the methods of teaching any language, for the proper organization of the material to be taught. If the material thus organized in the form of questions and answers be called 'mechanical' then all the intelligent and natural method of teaching languages!

Thus, if the pupils can grasp the general sense of a passage on account of the reasons stated above, they cannot be presumed to answer *all* questions mechanically. It should, however, be acknowledged that this understanding is not perfect, and hence the need for filling in the gaps in the understanding of pupils in the detailed study by supplying detailed explanation through questions.

One reason why questioning in Sanskrit appears to be rigid or stereotyped is that average teachers cannot use the Sanskrit medium with facility, for want of practice or constant touch with Sanskrit literature. For being able to use the Sanskrit medium with ease, it is necessary for teachers to have at their fingers ends the case-forms (विभक्तis) of nouns which are imperfectly known even by themselves. Such teachers try to conceal their own ignorance by finding fault with the method, and after being trained are more inclined to follow the Translation Method than the Question-and-Answer Method, even if they are allowed to use the mother-tongue occasionally. Much hue and cry has been raised by such teachers against the Question-and-Answer Method and the *Sanskrit Medium* has been a much vexed problem. These teachers say that real understanding is possible through the medium of the mother-tongue or English, and that the mother-tongue may freely be used for asking questions, though they cannot show how questions are to be framed in the mother-tongue on a Sanskrit passage. There is much plausibility in saying that the mother-

tongue undoubtedly helps real understanding, but it appears strange when it is also said that the English medium helps real understanding ! If the unnatural English medium for teaching and understanding Sanskrit appears to be natural to some, it is simply the force of habit and constant touch. If it is admitted that Sanskrit is more akin to the mother-tongue than the foreign English medium, is it not advisable to develop practice in the Sanskrit medium rather than in the English one for Sanskrit teaching ? If the English medium appears to be natural by the force of habit, why should the Sanskrit medium not appear natural after constant practice and habit ? Sanskrit explanations are well followed by pupils, if they are gradually accustomed to them. If it is really beneficial to use the Sanskrit medium for enriching the vocabulary of pupils, Sanskrit teachers may be well advised to study original Sanskrit works more assiduously for cultivating facility of Sanskrit expression.

It is then obligatory on every teacher of Sanskrit to be in close contact with Sanskrit literature and imbibe the Classical Spirit in the sole interest of his pupils. No amount of the technique of teaching mastered in Training Colleges would be of any avail, unless Sanskrit teachers drink deep at the original fountain, develop their individuality by imbibing that Classical Spirit in themselves and are well equipped with the knowledge of Sanskrit to arouse intrinsic interest and supply Sanskrit explanation in the manner of Sanskrit commentators. Much of the hue and cry raised against the Sanskrit

medium would be silenced if it would be perfectly realized that *commentaries on Sanskrit works* are in Sanskrit, even if Sanskrit has ceased to be a spoken language. Sanskrit speech is more apt and easy than any other medium for teaching Sanskrit literature, and it can be mastered after some practice. The crux of the whole situation is that teachers are reluctant to study Sanskrit literature afresh, with particular attention to the beauty of expression, and to put in more effort in their lessons. Why should Sanskrit teachers not condescend to understand the importance of being more and more efficient and of not remaining simply average teachers? For a teacher to continue to be always an average teacher is really a low aim. The needs of average teachers should, of course, be taken into account, but to adapt the method of teaching to the needs of average teachers is certainly to lower our aim of Sanskrit teaching. If then Sanskrit questioning appears to be stereotyped or mechanical to some, it is not the fault of the method but of individual teachers, who do their work half heartedly, and fail to acquire sufficient knowledge of Sanskrit, which every Sanskrit teacher is expected to possess. In short, specialists are required for teaching Sanskrit, just as specialists are required for other subjects.

The Sanskrit teacher must, therefore, possess, in the first place, sound knowledge of Sanskrit language and literature. Secondly, he must know the mother-tongue of his students, so as to be able

to seek with advantage parallelism between Sanskrit and the mother-tongue in his teaching, and to use it at times for explaining abstruse ideas. Thirdly, he must know the stock of Sanskrit vocabulary possessed by his pupils and their capacity for understanding the new 'language material'. Fourthly, he must be thoroughly acquainted with the technique of teaching which he should use as a means to the achievement of interest. Being equipped with all these qualifications he must plan in advance the lesson to be taught. In this planning he will have (i) to decide the successive steps of his lesson, (ii) to determine what material is to be supplied by 'telling' and what by questioning, (iii) to distinguish between 'teaching' questions and 'testing' questions, essential and unessential points of the lesson, and logical and psychological aspects of the 'language material'; (iv) to settle what linguistic expressions should be more stressed than others for assimilation, (v) to observe the principle of 'proportion' in drill-work and free-work, and in questioning and telling, (vi) to decide what words or expressions are to be taught by the use of direct association, translation, definition or context, (vii) to devise good application exercises and assignments for the self-study of students, and (viii) to attend to other important aspects of the lesson. In all cases he will have to adapt his teaching to the needs and capacities of his pupils and bear in mind that the quality of teaching matters more than the quantity of matter taught. After being thus fully

prepared, the Sanskrit teacher will be able to conduct his lesson well in the class

Now, in the detailed study of the lesson all the aspects as mentioned above are taken for class discussion, which is mainly based on the text-book. The method of using the text-book for class discussion is as follows—

"The testing purpose is entirely absent and the pupils should understand it so. If the discussion is on the text-book, books may, and probably will, be open. The activity is intended as directed, co-operative study—not as testing. The teacher takes a prominent part, pointing out main divisions and important points, asking questions, giving incidentally considerable supplementary information, or re-stating and clarifying the statement of the text-book. The pupils follow in their texts by reading silently sentences or passages as directed from time to time, answering questions to show their understanding, and raising questions when they do not understand. This class-period explanation-and-study method may also be intentionally adapted to the pupils' consciously acquiring important elements in study technique. This type of discussion period may be used in connection with various other general methods, or it may be thought of as a general method of instruction to be followed from day to day as a distinctive type. The class-discussion, directed by the teacher, is a common phase of the inductive-development method, and... the question-and-answer device may be used in each of the five formal steps of the

induction...Perhaps the most constant and most important phase of the discussion period is the use of questions and answers. Their use for teaching instead of testing will considerably modify the questioning technique."

—Progressive Methods of Teaching,
by Martin J. Stormzand.

We shall now see how in the class questions should be asked and explanations should be supplied according to the different stages of pupils' development. At the elementary stage, it is advisable to deviate as little from the wording of the text as possible. As the third person of nouns, pronouns and verbs predominates in descriptions and stories, it is easy to frame suitable questions on them. But as sentences in dialogues or dramatic passages mostly contain pronouns and verbs in the first two persons, there is less scope for suitable questions in them than in the passages of other types. This difficulty can be got over either by using in questions the third person for the remaining two persons or by asking the pupils to quote the actual words of a particular character in the dialogue. At the initial stage, questions may be asked almost on every word of a sentence for the purpose of fixing in the minds of pupils the function of cases (*विभक्तिः*) and interrelations of words in that sentence. *Briskness in questioning and repetition of correct answers by pupils train them in the immediate comprehension and unconscious assimilation of language.* If text-books are pro-

perly graded, they help this assimilation without giving the least chance for 'translation'. A small passage may suggest a large number of questions; but the teacher must have enough sense of proportion and judgment as to which words or expressions should be elicited through questions. For instance, questions on the words already known by pupils may be dropped, and those on important or unknown words or expressions may be asked, so as to supply immediately their explanation. In this way it would be wise to lessen the number of questions gradually in proportion to the development of pupils' understanding. At the advanced stage, it would be more intelligent to ask questions bringing out the causal connection of different incidents in a story or the various stages of the development of a theme than base them merely on the wording of the book. It is most desirable for the teacher to frame his questions from the viewpoint of his pupils rather than that of his own, and also to rouse, in his explanation, their interest by quoting concrete examples designed to make a striking appeal to their familiar experience. Here, questions may and can be framed in the mother-tongue for eliciting the experience of pupils and for relating it to the life-situations described in lessons. Such questions add to the interest of the class and make the lesson more graphic. Sometimes imaginary and probable life-situations may be placed before the class as examples and pupils may be asked how they would meet those situations.

Teachers under training believing that 'telling' is a sin, are inclined to ask too many questions without supplying explanations. Again, teachers, who feel diffident of expressing themselves with ease in Sanskrit, ask mere questions or supply meagre explanation in the form of disconnected equivalents. This is how they make their own lesson mechanical! It must be remembered that too much of analysis through questions disturbs the unity of the theme and thus spoils the charm of the whole lesson. The central idea of the lesson, on which depends the organic unity of a theme, should never be lost sight of, and questioning must be made subservient to it, so as to maintain synthesis through analysis. *This synthesis is maintained as much by 'telling' as by moderate questioning.* Judicious 'telling' is, therefore, never to be under-rated, since *inspired 'telling' requires much skill*, which is inborn in some, but which can also be developed by practice. As has been shown previously, introduction of words in direct association with objects, story-telling, descriptions of situations, easy equivalents supplied to unknown words and connected explanations of sentences or paragraphs are the various forms of 'telling' usually resorted to by the teacher, as the matter in all these cases is new to the pupils. All new information should, therefore, be supplied by 'telling'. The time unnecessarily wasted in the detailed process of questioning can be saved by instantly telling the meanings of words or by presenting an idea in a few sentences. The pupils should then be asked to think over what

told and sometimes they may be encouraged to give connected accounts of their experiences and observations. They may be given scope also for asking their own questions in the manner of the ancient Hindu students, who put comprehensive questions (परिग्रह) to their teachers when they were in doubt about a knotty point. After the students have thus asked their own questions, the teacher is to supply the required information by telling. This 'telling', when it becomes continuous in the absence of questions by the teacher, is transformed into 'lecturing', which is suitable for the advanced stage. At the initial stage, however, too much of 'telling' or 'lecturing' bores young pupils, and hence the need in their case, for alternating 'telling' with questioning. As the pupils advance in understanding, 'telling' may be more resorted to than questioning by making repeated statements and giving detailed explanations. Particularly in the teaching of literature at the advanced stage inspirational 'telling' becomes more effective than questioning. In 'telling' or giving explanations simple language suiting the capacity of pupils must be employed, and the statements of important things must be distinct, slow, clear and impressive, so that pupils would get more time for careful listening and assimilation. Here, proper use of intonation, stress, pause and emotion accompanied by a few gestures conduces to bring in suitable atmosphere and interest.

Imagination of pupils can be stimulated by supplying graphic descriptions of concrete things

and by placing before their mental vision imagery or word-pictures which enable them to visualise the whole situation. Such word-pictures can be presented as concrete illustrations to abstract ideas in a passage by appealing to the experiences of pupils.

There are two kinds of 'illustrations', viz., 'material' illustrations and 'verbal' illustrations. *Material illustrations* are models of objects, pictures, diagrams etc., which should be used particularly at the initial stage, as they contain the element of 'perception' rather than that of the 'imagination'. Use of the black-board may preferably be made to draw sketches and diagrams, which can be used also at the advanced stage for clarifying inter-relations of ideas. *Verbal illustrations* appeal mainly to the imagination and can be supplied in the form of parables, legends, myths, descriptions, word-pictures, familiar expressions, allusions, etc. They are useful at the initial as well as advanced stages of pupils. The mental process involved in quoting concrete illustrations is that of comparison of things that have the element of similarity. Many times verbal illustrations with the element of similarity or identity are expressed in a literary passage itself in the form of figures of speech as उपमा (simile), उल्लेख (poetical fancy), रूपक (metaphor) etc. These figures can be explained by a distinct mention of उपमेय (object of comparison), उपमान (standard of comparison), and सामान्य वस्तु (common quality), and by showing

parallelism between उपमेय and उपमान with the help of diagrams drawn on the black-board. This method of explanation undoubtedly leads pupils to the clear understanding of ideas in a passage. For intensifying impressions of ideas 'contrast' of things having the element of 'difference' may sometimes be shown. The ideas of contrast are, at times, expressed in a literary passage itself, for bringing vividness in descriptions. The distinguishing marks of recognizing comparison and contrast are 'इव' and 'क-क' respectively in Sanskrit, and students should be made to know the definite use of those words. Of course, all these literary devices and their explanations are suitable for the advanced stage rather than for the elementary one. Mythological or scriptural allusions can also be told as illustrations for introducing 'human interest' in the lesson and for showing their cultural aspect. These allusions might appear to be digressions, but they are very useful for broadening the cultural outlook of students. Care should, however, be taken to make those digressions proportionate to the central idea of the lesson and to suit them to the understanding of pupils. Quotations from Sanskrit literature containing parallel ideas may be cited, if they can be easily understood by pupils without explanation.

Over-analysis of ideas or excess of explanation should be avoided, and what is quite essential and subservient to the understanding and appreciation of the whole should be presented, so as to maintain the unity of the topic and help the assimilation of

ideas and language.* It must be remembered here that *understanding and appreciation go hand in hand and are not to be dealt with as separate aspects*. Explanations should, therefore, be such as would induce pupils to enjoy and imitate the best models placed before them. Appreciation coupled with understanding means the enjoyment and admiration of the aesthetic elements of a passage. Excellence of thought (अर्थ) and perfection of form (शब्द) are the two things to be taken into account in appreciation. The comprehensive term 'thought' includes in itself the implied sense of words (वक्ष्यार्थ), sentiments (रस), ideas with their suggestion (चक्षुः), descriptions of Nature, characterization, etc., while the term 'form' comprises linguistic aspects, such as, style (रीति), felicity of words and phrases, rhythm, metre, etc. When the unification of all these elements into a harmonious whole dawns upon the mind, pupils are led intensely to feel literary delight or aesthetic pleasure, which is predominantly emotional rather than intellectual. This delight is experienced by pupils, when the teacher, with intrinsic interest in literature, keenly feels the beauty of a passage and exhibits his excited emotions in his effective speech. The real appreciation [of a passage] is possible, if the teacher enters into the spirit of his lesson or is deeply absorbed in the sentiments expressed. This mental attitude of the teacher, particularly in

* Read : इहान्वयमुखेनैव [दण्डान्वयमुखेनैव] सर्वं व्याख्यायते, मया ।
नामूलं लिख्यते निश्चितानपेक्षितमुख्यते ॥ —महिम्नायः ।

the case of subtle emotions and suggestions, baffles his verbal expression, and is instinctively caught by students, who are then led to appreciate the niceties of the passage. It is not, however, possible to appreciate all the inexplicable subtleties of emotions and suggestions in the class. They can be fully appreciated in later life, when one recollects the situations described in the passage, and ponders over them in the light of one's own experience in similar situations. These remarks apply both to the appreciation of poetry and prose, since Sanskrit literature contains a good deal of poetic prose wherein the versified form matters little, and feelings and ideas dominate. In the appreciation of all poetic literature, discussions on style (रीति), choice of words, qualities (गुण), figures of speech (अलंकार) etc., should mainly subserve the subtle suggestion (व्यङ्ग्य) and heighten the predominant sentiment (रस). Although the 'prose' in works like the पञ्चतन्त्र, हितोपदेश etc., is comparatively simple and lacks in high flights of imagination, yet it abounds in subtle humour suggested at several places. This humour may be brought out by conducting discussions on the behaviour of several characters in the stories of those works, and human interest may thus be awakened among students even at their initial and intermediate stages.

All such literary discussions can be conducted successfully, when the students are sufficiently grown-up in understanding. Many of these discussions are suitable for advanced pupils in schools.

and colleges. They fall flat unless students have mastered the fundamentals of the Sanskrit language, and are so much acquainted with the language as to get over, by self-help, at least a few difficulties met with. At the elementary and intermediate stages, therefore, linguistic difficulties of a passage will have to be discussed in detail, in combination, of course, with its emotional aspect and human interest. For maintaining this interest explanation will have to be given with feeling and modulation of voice, and not in a cold, prosaic or monotonous way. Simple matter may be skipped over by making short statements to connect the main thread of the topic, or simply by reading the matter in an expressive manner. It is quite essential to realize the importance of good reading, modulation of voice, and dramatization with suitable gestures as explanatory devices, which are more effective than verbal explanations.

'Verbal explanation' means the clarification, in simple language, of the inter-relations of sentences and ideas corresponding to them through the *analytico-synthetic process*. Inter-relations of words with clauses, of clauses with a larger sentence, of sentences with paragraphs, of each preceding paragraph with the succeeding one, and of paragraphs with the central idea of the whole passage are to be explained through analysis and synthesis. All discussions of the linguistic aspects of a passage should be conducted, as indicated above, mainly in relation to the ideas in it, so as to humanize the lesson; and recourse to synthesis or purport (तत्पर्य)

may repeatedly be had at the end of each paragraph and of the lesson, for the purpose of establishing organic unity of the whole. Sometimes it is preferable to give the idea or purport (अर्थ) of a paragraph at the beginning of its discussion, for, when the idea of the whole is comprehended, it is possible for the pupils to gather the meanings of difficult words in their proper context and association. Association and context are of great help in explaining the meanings of individual words. Of course, the meanings of difficult words and phrases must be told by the teacher in the proper context. Explanation of words, phrases, clauses, etc., should generally be supplied in the form of complete sentences rather than disconnected or isolated equivalents. If equivalents alone are required, they should be familiar to pupils and be simpler than unknown words in the original and if no simpler Sanskrit equivalents are available, the teacher should not hesitate to give equivalents in the mother tongue. In order to test whether the meanings of difficult words have been understood by pupils, the teacher should ask them to use the same words in sentences of their own.

Sentences in paragraphs are simple, compound, complex or mixed. Clauses in complex sentences are, of course, more closely related than those in compound ones. Hence the co-ordination of compound sentences and close relations of subordinate clauses with the principal one should be clearly stated. Transformation of a complex sentence into several simple sentences is an effective explanatory

- (d) Nouns in the dative case can be substituted for infinitives (तुमुन्तः), = ग गन्तुम् = गमनाय.
- (e) Genitive and Locative Absolutes (अनादरे पृष्ठी and सति सप्तमी) can be replaced by the use of यदा-तदा or यद्यपि-तथापि according to the suitable context
- (f) Attention of pupils should be drawn to the independent use of यथा, यत्, चेत् and to that of यत्-तत्, यथा-तथा, यावत्-तावत्, यदि-तर्हि etc, as correlatives of each other in sentences. Their respective meanings with examples should be supplied according to their contexts
- (g) Gerunds in 'अम्' or णमुल् can be paraphrased as follows—
- (i) स्मार स्मार (चारवार स्मृत्वा) नमति, (ii) स्वादुकार (स्वादु कृत्वा) भुङ्क्ते, (iii) नामग्राहम् (नाम गृहीत्वा) आह्वयति, (iv) उदरपूर (यावदुदर पूर्यते तावत्) भुङ्क्ते, (v) पाद धात (पादेन or पादस्य धातेन) हन्ति, उदपेय (उदकेन) पिबति, (vi) हस्तग्राहम् = हस्तेन गृहीत्वा etc, etc.

The ways indicated above are not exhaustive but merely suggestive. In addition to these, certain types of sentences, constructions, idioms or phrases must be learnt intensively. Particularly, the idiomatic use of कर्तृक and particles must be explained and illustrated in the context of the text by supplying several examples of similar constructions in different contexts, and then the pupils should be led to arrive at generalization. It should be borne in mind that such syntactical peculiarities are to be

elicited and explained only in 'prose' lessons and not in 'poetry' lessons, wherein pupils have to be led to visualize situations through questions and answers making sense-appeal. The examples quoted in 'prose' lessons may be introduced by saying *यथा* at the beginning of all of them, and then they may be connected with the construction in the text by saying *तथा*. Mere repetition of such examples helps pupils to frame the rule by themselves. As oral work must precede written work according to the accepted principles of language-study, all syntactical peculiarities will first be introduced purely through oral work, and only important things may afterwards be written on the black-board. If examples of a similar construction have to be cited, they should be newly composed by the teacher in simple language and on the basis of familiar experiences of pupils since examples selected from the classical literature are beyond their comprehension.

Compounds in Sanskrit are a stumbling block in the understanding of students. After they have been inductively taught in independent lessons, students may be made to dissolve them orally in literature lessons. The teacher should, of course, help his students when unusually lengthy and difficult compounds are met with. Typical compounds in a passage may be written on the black-board with their dissolutions and names. It must here be borne in mind that compounds can be mastered more by constant practice in their dissolution than

by rules. In short, the linguistic aspects to be dealt with in literature lessons are syntax and the form, function and etymology of words. *Etymology of words is sometimes helpful in understanding their real meanings, yet it should not so exceed its limit as to bore the pupils and spoil interest.* The most important linguistic principle that will always guide the teacher is that the distinguishing features of a language are learnt mainly through the imitation of varied and connected models of the best style, and that it is needless for the teacher to account for each and every form of a word or construction with the help of rules. §

Though the use of the Sanskrit medium is predominantly to be made for story-telling, questions, answers and explanations in literature lessons, it is not obligatory on every teacher to employ that medium alone in his teaching. If the aim of teaching is ultimately to facilitate understanding or clarify meaning, it is advisable, in the interest of pupils, occasionally to make free use of the mother-tongue (i) for explaining syntactical peculiarities, (ii) for supplying mythological allusions and other incidental information, (iii) for quoting concrete

§ It is worth noting what Goethe says about his own way of learning Latin : I had learned Latin only through practice without rule and without system. I neglected the grammar as well as the rhetoric everything seemed to come naturally to me. I retained the words their formations and transformations in my ear and in my mind and I employed the language with ease for writing and talking.

Quoted by Jespersen *How to teach a Foreign Language* :

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illustrations from life, (iv) for elucidating abstract ideas, and (v) for comparing and contrasting idiomatic usages and colloquial expressions in Sanskrit with the corresponding ones in the mother-tongue. At such places free translation should be preferred to the literal one. Recourse will, however, be had to literal translation when a Sanskrit sentence might be very difficult or might contain a linguistic peculiarity. While thus making a rational use of 'Translation,' more attention will have to be paid to the idiom of the mother-tongue, so that the translated matter would read like an original passage in the mother-tongue. The translation of a बहुव्रीहि compound, for instance, into a complete sentence is always to be preferred to the literal translation of the same. Every care must, however, be taken to see that the translation is faithful to the original Sanskrit passage, and not merely the sum and substance of it.

(g) *Recapitulation*—Thus after the detailed study of a 'literature' lesson from the viewpoint of ideas and language, the teacher should recapitulate the whole in a few sentences for creating a *synthetic impression* of the same. This recapitulation is just like the 'तत्पर्यकथन' of Shastris, who tell the purport (तत्पर्य) of the matter taught at the end of their lessons. A topic can be recapitulated by asking questions to pupils or by 'telling'. The teacher may, therefore, resort either to questions or 'telling' at his discretion. This तत्पर्य or recapitulation is, however, useful only in 'prose' lessons. If

it is adopted in 'poetry' lessons, it mars the poetic beauty. This recapitulation of the subject-matter may be followed by a second reading of the lesson by the teacher, if necessary.

III APPLICATION

After recapitulation the 'application' stage begins. Here, various 'language exercises' based on the matter of the text are to be attempted by pupils as 'fixing devices'. There are several exercises that are introduced at this stage. The teacher may devise varied and new exercises, or according to the nature of the textual matter, the capacity of pupils and the time at his disposal he may choose any one of the following exercises —

- (1) The reading of a story, etc., or dramatization of a dialogue by pupils is a kind of 'application exercise' calculated to fix in their minds the language of the text in its connected form. At the end of a 'revision' lesson pupils may be asked to reproduce the story orally in Sanskrit. If questioning has been well conducted in previous lessons, the reproduction of the story by pupils proves very successful.
- (2) Words in the singular number may be changed into the plural, and *vice versa*.
- (3) Verbs in the present tense may be changed into the past or future and *vice versa*.
- (4) Words in the first person may be changed into the second or third, and *vice versa*.

N. B. In exercises 2,3 and 4 it is necessary to see whether the changes made are possible and sensible according to their context. Particular Sanskrit sentences selected for changes may then be repeated with the above changes.

- (5) Active constructions may be changed into passive ones, and *vice versa*. This exercise can be attempted in the case of isolated sentences.
- (6) Subordinate clauses are changed into co-ordinate ones, and *vice versa*.
- (7) Synthesis of sentences may be attempted by making use of यदि, यावत्, यत्, यतः, चेत् etc., or of क्त्यान्तः, ल्यबन्तः and तुमुन्तः.
- (8) A complex event may be separated into its component parts or a series of actions, in the manner of the 'linguistic series' given by F. Gouin in 'The Art of Teaching and Studying Languages.'
- (9) Synonyms of a word as are scattered in different lessons of the text may be collected by pupils. In addition to this exercise the अमरकोश may be used for finding out other synonyms.
- (10) Particular sentences may be given for 'transformation'. Pupils may be asked to express each of such sentences in as many ways as possible. Here, the Sanskrit explanation given previously by the teacher becomes helpful.

- (11) Pupils may decline and conjugate important nouns and verbs in the passage studied. In the conjugation of verbs pupils should use suitable pronouns as subjects before verbs
- (12) Pupils may collect scattered examples of the same syntactical peculiarity from various lessons. Each peculiarity may be taken at a time. A separate page in the note-book should be reserved by pupils for collecting sentences containing the same peculiarity. In this way different pages may be devoted to different peculiarities
- (13) 'Substitution tables' in Sanskrit may be constructed on the lines laid down by H. E. Palmer in his '100 Substitution Tables'. Such tables may be used as application exercises.
- (14) Crude forms of nouns (श्रातिपदिका) may be given, and pupils may tell their genders
- (15) Pupils may fill in the gaps in sentences by using appropriate words or phrases.
- (16) Pupils may use present, past, future and potential passive participles (सृत्, दानच्, क्, एष्यत्, त्व्यत्, अनीय् etc.) for finite verbs in sentences
- (17) Genitive or locative absolutes may be used in sentences containing the words यदा-तदा, यद्यपि-तथापि etc. Care must be taken to see that the subject in the absolute construction is different from that in the principal sentence. ~

- (18) Various compounds (समास) of separate words in sentences may be formed.
- (19) सन्धि of separate words in sentences may be formed, or words joined with सन्धि may be split.
- (20) An exercise for 'translation into Sanskrit' may be given. For this purpose, sentences or a passage should be so composed in the mother-tongue that the pupils would be required to use in their Sanskrit translation the same syntactical peculiarities as already learnt by them in the text.

N. B.—All exercises are to be conducted *through the medium of Sanskrit*. Of course, for many of the above exercises the teacher should select complete sentences from the text rather than disconnected words.

CONCLUDING REMARKS—

Proper understanding of literature depends much on the knowledge of idiom and syntax, which must be explained by the teacher inductively in the context of the text. This procedure need not be supposed to be a promiscuous mixing of grammar and literature in one lesson, since syntax and idiom cannot be explained and understood except in the proper context of literature. This is why Shastris explain वाक्य and प्रयोग,† the syntactical parts of

† प्रयोगः (अ) कृतमन्त्रिणाहुतः प्रयोगः स्वानुक्रमः ।

अष्टमः अष्टमः अष्टमः अष्टमः ॥

grammar, side by side with literature rather than in an isolated manner. Furthermore, '*syntax*' must be distinguished from '*accidence*' (declension and conjugation) which may admit of treatment independent of the context of literature.

But unlike Shastris the followers of the Grammar-translation method in secondary schools are found to devote their time and energy more to accidence than to syntax, more to the conjugation of verbs than to the verbal derivatives, more to the second group of conjugations than to the first group, and more to the formation of nouns and verbs than to their ready-made forms. While attempts are being made to popularize the study of English through the Basic Vocabulary, short-sighted Sanskrit teachers do not as yet condescend to realize the urgency of minimizing the burden of unnecessary grammatical portions and making *grammar subservient to the teaching of literature*. If Sanskrit is to be popularized, the idea of Basic Sanskrit will have to be worked out. If, again, practical approach to grammar is to be made in the interest of average pupils, the irrational order

(b) प्रयोगा पञ्चविधा । सकर्मकोऽकर्मक कर्मणि भावे
द्विकर्मकश्चेति भेदात् । सकर्मकप्रयोगो यथा—कृष्णो
मत्तान् रक्षति ॥१॥ अकर्मकप्रयोगो यथा—कृष्णस्ति
ष्ठति ॥२॥ कर्मणि प्रयोगो यथा—विष्णुना प्रपञ्च
क्रियते ॥३॥ भावे प्रयोगो यथा—कृष्णेन स्थीयते ॥४॥
द्विकर्मकप्रयोगो यथा—यो धरामज दुदोह ॥५॥

—समासचक्रम् ।

of grammatical portions, as above, will have to be reversed, and an appropriate measure of attention will have to be paid to syntax, verbal derivatives, formation of the first group of conjugations and the ready-made forms of regular nouns and of some verbs of the second group.

Up to this time Apte's Guide to Sanskrit Composition has been prescribed in the school course for the study of syntax; but despite the fact that it is an indispensable guide to Sanskrit teachers in the teaching of syntax, it is beyond the capacity of average pupils in respect of language, treatment and difficult examples from classical literature. Students cannot, therefore, proceed further than understand imperfectly a few first lessons of this book, and are generally left in the dark about Sanskrit syntax and idiomatic use of the language. Another mistaken policy in this respect is to divorce the teaching of syntax through this book from the regular study of literature. Sanskrit teachers may here be well advised to use this book for their own constant reference, and revive their knowledge of Sanskrit idiom and syntax. Instead of teaching this book in the class they may utilize the information contained in it for pointing out syntactical peculiarities in the proper context of literature actually studied by pupils in the class. For introducing 'Sanskrit composition' in schools and colleges on systematic lines, the latter part of this book is a valuable guide. But this part is rarely read either by teachers or by students!

short, the information in this book should be made subservient to the teaching of Sanskrit literature and composition. The natural result of all the malpractice described above is that pupils are kept away from real literature, and even after the completion of their school course they are unable to tackle the meaning of a normal Sanskrit passage. The learning of Sanskrit thus defeats its own end. On the other hand, pupils taught by the 'पाठशाला' method, as the Shastris assure, are able to construe by themselves passages of normal style from the पञ्चतन्त्र or the हितोपदेश and from the रामायण and the महाभारत, after the intensive study of only *one canto* from any of the five महाकाव्यः. Nay, they can attain as much proficiency in literature (व्युपपत्ता) as a graduate can *only in four years* which are ordinarily required for completing the course preliminary to the study of शास्त्र. The point, therefore, that needs reiteration is that the teaching of syntax in the proper context of literature must receive due attention.

SYLLABUS IN SANSKRIT

I

After observing and comparing in detail the courses in different subjects prescribed at present in various पाठशालाs and Sanskrit colleges all over India, we have been able to ascertain that the course in Literature (व्युत्पत्ति and साहित्य) is not stand-

in a broad outline, but this teaching of the *सुबोधोद्दी* is not prevalent all over India. Many Shastris are inclined to exclude the *सुबोधोद्दी* from the six years' course and teach the *सिद्धान्तोद्दी* after the study of the *पञ्चमहाकाव्य*s. In any case we find that *the study of grammar 'as a science' is mostly not commenced unless pupils have studied a sufficient amount of literature.* In some parts of India (Bengal and N. India) setting aside the difficult treatment of the Paninian system in the *बोधोद्दी*s, simpler grammatical treatises like the *वातन्त्र* (कलंप), *सारस्वत*, or *मुग्धबोध* are widely used, since they are specially designed for those who want to learn grammar as a means to the study of literature. Cases, however, are not rare where pupils could study literature and even शास्त्रs, only with the minimum of grammatical knowledge of the ready-made forms of nouns and verbs, case-relations (कारक) and compounds (शब्दरूपावलि, धातुरूपावलि and समासचक्र). This clearly indicates that *all Shastris were not necessarily वेद्याकरण*s (specialists in grammar), even though they were proficient in Literature or other शास्त्रs, and this state of things well accounts for the existence of amusing सुभाषितs purporting the censure* of grammarians by the

* (अ) सूत्रैः पाणिनिनिमित्तैर्बहुतैर्निष्पाद्य शब्दावलि
वैकुण्ठस्तवमक्षया रचयितु मित्याश्रमाः शाब्दिकाः ॥

(आ) प्रायः काव्यैर्गमितवयसः पाणिनीयाम्बुराशेः
सारस्वत्याप्यपरिकलितन्यायशास्त्रस्य पुंसः ।
वादारम्भे वदितुमनसो वाक्यमेकं समाया
प्रहा बिह्रा भवति कियती पश्य कष्टमनस्थाम् ।

नैयायिकस and मीमांसकस, and the retort† of the वैश्वकरणस to both of them. Those who lay undue stress on the teaching of grammar in English schools should note this fact.

The different types of literature studied in the पाठशालास are poetry, prose, drama and चम्पू. In 'poetry' five or six cantos from each of the पञ्चमहाकाव्यस (रघुवंश, कुमारसम्भव, मिराताञ्जनीय, शिशुपालवध and नैषध) are studied; in 'prose' fables and romances like the हितोपदेश, पञ्चतन्त्र, दशकुमारचरित, हर्षचरित and कदम्बरी are read; in 'drama' four or five select plays are prescribed, the choice mostly falling on the वेणीचंद्रार, मृच्छकटिक, शाकुन्तल, उत्तररामचरित and मुद्राराक्षस; and the 'mixed types' of literature like the भारतचम्पू, विश्वगुणदर्शचम्पू, etc., which are more difficult than other types, are taught at the end. Thorough understanding of the above representatives of Classical Sanskrit is mostly coupled with appreciation, for which a standard work on poetics like the चन्द्रालोक, कुवलयानन्द, साहित्यदर्पण or काव्यप्रकाश is studied at the advanced stage. The dangers of narrow specialization are avoided in this literary course by prescribing along with literature (साहित्य) manuals (प्रकरणग्रन्थस) on the न्याय, मीमांसा and वेदान्त as the तर्कसंग्रहटीपिका or, सिद्धान्तमुचावलि, अर्थसंग्रह or आपदेशी and वेदान्तसार, वेदान्तपरिभाषा or पञ्चदशी

(२) नैयायिका वा ननु शान्दिका वा त्रयीधिरनु भवशास्त्रिनो वा ।
वादादये विभ्रति तैमिनीनन्यायोरयोधे सति मौनमुद्राम् ॥

† शब्दशास्त्रमनधीत्य यः पुमान् वक्तुमिच्छति वचः समान्तरे ।
वक्तुमिच्छति कने पदोत्तरं हस्तिन कमलनाभश्चतुना ॥

respectively which maintain the principles of continuity and correlation of studies, and pave the way for specialization in different शास्त्रs at the higher stage. For the first four or five years this course in literature is common to all pupils alike, and is followed by special courses in शास्त्रs for four or five years more.

From the psychological point of view this course is not much faulty except in the case of proper gradation. As literature prominently appeals to senses and emotions, its reading at the lower stages, as designed by the Shastris, is quite suited to the capacities of young pupils. Yet attention must be paid by them to the necessity of prescribing easy books at the elementary stage and approach to more difficult works must be gradual. Here, the Shastris seem to have almost ignored the reading of the रामायण and the महाभारत which have greatly influenced the whole of the later literature in its ideas and form, and the language of which is more natural, living and suited to the capacities of beginners than that of the latter. Perhaps, the Shastris do not think it desirable to place before their pupils the language of the great epics, as it deviates from the rules of वाणिनि at some places. Such deviations, however, not being rare even in the literature written after वाणिनि, there is no adequate reason why selections from the रामायण and the महाभारत should not be studied in the beginning, before the study of the पञ्चमहाकाव्यs. Again, in a few cases, the early beginning of the study of

difficulties solved by self-help. In the teaching of literature clear understanding of the texts is more aimed at than the synthetic appreciation of their poetic beauty. *Complete memorizing and repeated revision* of the books prescribed are the only methods of study adopted by students. Thus the methods of study and teaching are predominantly *intensive*, though the comparative, critical and historical methods of extensive study are conspicuous by their absence. We must, therefore, admit that there are in the Shastri method a few flaws which will have to be removed for the purpose of making it suit the present conditions. But its merits in other respects, as mentioned above, far outweigh its demerits; and in spite of its flaws it is far superior to the methods of teaching Sanskrit as employed in English schools and colleges. Of course, taking into account the modest position of Sanskrit in the University curriculum, we think that the merits of the Shastri methods can be retained with advantage even in English schools and colleges. The Sanskrit books prescribed for the University examinations are almost the same as mentioned above; yet reform in the methods of teaching Sanskrit is a desideratum.

II

Improvements are, therefore, suggested here in the *Sanskrit syllabus for high schools*, so as to enable intelligent as well as average pupils to receive the maximum of the benefit of their study of Sanskrit. Up to the Matriculation Examination the

course should be common to all types of pupils alike, and the standard of Sanskrit to be attained by them should be the understanding, with the help of a Sanskrit Dictionary alone, of the type of *Sanskrit prose* contained in the *दशोपदेश*, *पञ्चतन्त्र* and a few simpler portions of the *दृष्टुमारचरित* and *ब्रह्मवैवर्त*, of *Sanskrit verse* in the *महामातृ*, *रामायण*, *नीतिशतक*, and a canto from the *रघुवच*, and of a *drama* of *माल*. All efforts in schools should, therefore, be concentrated on developing gradually the practice of pupils in construing and understanding themselves passages from literature with the thorough knowledge of as much grammar as is required for understanding literature.

GRAMMAR

The most essential grammatical portions to be mastered are—the declension of regular nouns and pronouns, conjugation in frequent tenses and moods of the verbs of the First Group (1st, 4th, 6th and 10th conjugations) in detail, and of the Second Group in a broad outline, Compounds, case-usages (कारक) and a few verbal and nominal derivatives *

* It is worthy of note what Lok Tilak, the great Sanskrit scholar, writes in a letter addressed to the teacher of his sons about the teaching of Sanskrit, particularly Sanskrit Grammar—

Instead of taking the boys to learn dry rules or difficult portions such as frequentative or desiderative, etc. confine to ordinary declensions and simple tenses—like the present, past and futures imperative and potential. The knowledge of other portions may be more or less accurate but those

This grammar should generally be taught on inductive lines, the deductive method being resorted to in a few inevitable cases (viz , numerals, declension of nouns ending in consonants, and some conjugations of the second group), where there is an ultimate saving of time and energy. The thorough learning of the *ready-made forms* of nouns in the *शब्दरूपावलि* may be recommended, since it is the most effective and time-honoured way of learning necessary grammar. In the learning of similar grammatical forms, use of analogy (in the forms of words) may advantageously be made. *More stress should be laid on the teaching of case-usages (कारक), compounds and syntax than on that of verbs and their formation with the help of rules.* We must remember here that Sanskrit literature is distinguished for its Nominal rather than for the Verbal Style. It is, therefore, necessary to

indicated above should be thorough and accurate so that a student should find no hesitation in answering any question in them. A few rules of कारक (cases Govt.) should be added from Apte's Guide or the Kaumudī. Along with these, I would continue the reading of Hitopadesh—not continuous—but selected portions and learning by heart the important verses therein which improves Sanskrit composition. Care should be taken that whatever the boys know, they know it thoroughly and definitely. It matters not if they omit the complicated portions of Grammar but they must be able to thoroughly answer the ordinary questions.

—ले. टिळक यांच्या आढवणी व आख्यायिका, खंड २ रा,
पृ. २०६-२०९.

economize the labour of the detailed teaching of verbs. Frequent - conjugations, tenses, moods, verbal derivatives (present, past, future and potential participles) and nominal derivatives with important nominal suffixes may be taught inductively in the proper context of literature, using discretion in differentiating forms for recognition from those for formation. In the examination papers, questions on grammar should consist of exercises in syntax, i.e., exercises in substitution, synthesis, transformation, change of voice and use of grammatical forms in sentences rather than the isolated forms of words.

Here those, who object to the learning of ready-made grammatical forms and favour the teaching of their detailed formations with the help of rules, assert that training the pupils in the habit of accounting for the grammatical forms of words met with in the language, awakens thought in them and thus has a high educational value. From the logical point of view all this is well and good only in the case of intelligent and advanced students, but psychological considerations hardly allow us to agree with these people. As modern psychology propounds, the treatment of a subject in the case of beginners or young pupils must be psychological rather than logical, if it should awaken intrinsic interest in the subject and love for it. Undoubtedly, awakening of thought among pupils must always be kept in view by a teacher, yet it ought to be an end rather than a means. Every conscientious teacher

attending to the instincts, individual differences and needs of pupils must bear in mind that thought can be awakened gradually and not prematurely. Although the purely deductive method of teaching the grammatical formation of words might be the only scientific method from the adult point of view, long experience has sufficiently proved it to be laborious and disgusting in the eyes of young pupils. Of course, the learning of readymade grammatical forms is much less laborious and more economical than the formation of words with the help of rules. Again, in the teaching of grammar, the empiric method, which proceeds from the particular to the general, from the concrete to the abstract, or from examples to the rule, and which, if properly organized, develops into the 'Inductive Method', is not only far from being unscientific, but it positively conduces to the pupils' interest, better understanding and gradual awakening of thought.

We are at a loss to understand why 'the learning of ready-made forms in the *स्पावलि*, the speedy means of learning Sanskrit, should be so much disfavoured by some. If it be supposed that the repetition of words in the *स्पावलि* is mechanical, the same charge can be laid upon abstract grammatical rules which the pupils learn by heart with little understanding. According to the modern principles of language-study a language can be better learnt by use and intelligent repetition than by rules. If this principle is translated into practice, there should be no objection to the learning of ready-

made forms in the रूपावलि. We aver that reputed Shastins are in perfect agreement with us on this point, and that the शब्दरूपावलि can very well serve the need of those pupils who want to be early introduced to Sanskrit literature. Moreover, old manuscripts of शब्दरूपावलि belonging to the beginning of the 17th century A D, are extant and testify to the fact that the practice of teaching ready made forms of nouns is current among us at least for three hundred years. Again, it is heard that there are Jain manuscripts of शब्दरूपावलि and घातुरूपावलि, which are still older than those mentioned above. It may, therefore, be concluded that this practice might not have continued for so long a period, unless it had been of utility and advantage. It may be suggested in passing that while learning by heart the शब्दरूपावलि, irregular nouns of rare occurrence may safely be dropped.

Some people being led by philological and etymological considerations and influenced by यास्क's principle that nouns in the language are derived from roots, lay undue stress on the teaching of verbs in the 'school course'. But what is the good of carrying average pupils, who want something humanistic rather than formal, through the meandering and bewildering process of the detailed formation of verbs? To enable pupils to account for verbal forms in the light of rules, so as to encourage thought, might possess a high educational value in the opinion of some people, but this is a process involving ratiocination and is suitable only for the

pupils that have reached the conceptual level. We must here admit that some tenses and moods are simpler and more useful than others. Yet it is advisable, for all practical purposes, to observe a clear distinction between detailed formation and recognition, and to acquire mastery over important portions. For instance, the Second Group of Conjugations, Perfect (third person only), Aorist, etc., should be reserved for recognition only, as they are found difficult by average pupils. If, however, the claims of etymology as furthering the cause of the mother-tongue be strongly put forth, the following compromise may be effected.

As the roots of the First Group of Conjugations far outnumber those of the Second Group and are more frequent in literature, they are more important than the latter. The verbs of the 'second group' may be broadly learnt for recognition, yet for some of the verbs of that group, verbs of the

\$ According to the धातुपाठ of पाणिनि the number of roots in each of the two groups is as follows —

First Group		Second Group	
Conj	No	Conj	No
1	1035	2	72
4	140	3	24
6	156	5	35
10	410	7	25
		■	10
	1741	9	61
			227

Thus the total number of roots in the Sanskrit language is 1968

'first group' having the same meaning may be used by pupils in their composition. For all these reasons the formation of the verbs of the First Group, which is also comparatively easy, may be advantageously taught in four or five lessons with the help of rules, so as to give pupils the idea that many words in Sanskrit and वचन words in the mother-tongue can be derived from Sanskrit roots. It may incidentally be remarked here that the 'first group' of conjugations can be taught inductively and in a manner more simplified, organized and synthetic than is that adopted at present. This teaching of the 'first group' will further prepare ground for the teaching of verbal derivatives, which are more important and frequent in Sanskrit than the actual forms of finite verbs. The knowledge of the verbal derivatives of the 'first group' will stand pupils in good stead while forming, from the roots of the 'second group', participles, which may preferably and idiomatically be used by average pupils for the finite verbs of the same. This is one of the reasons why the 'second group' of conjugations should be prescribed for recognition only. Thus the knowledge of the 'first group' of conjugations might, no doubt, help one to carry on the etymological study of the mother-tongue. Yet, so much etymological aspect to the teaching of grammar is quite sufficient in schools, and intelligent students, if they have any aptitude for etymology or philology, might give it free scope in their 'college course' as well as in later life. But in the case of average pupils, who generally do

not want to bother themselves about this kind of work, the learning of ready-made forms in the घातुरुशवलि may be recommended without hesitation. Nobody can expect, even if he wishes, all pupils to turn out philologists under the present system. Why should then the majority of pupils, who are in need of the flesh and blood of ideas in literature be ridden to it, without any distinction, and be forced against their will to rest satisfied with the dry bones of formal grammar? If the whole school course in Sanskrit be framed with the view of developing the tendency of pupils to analyse words and derive them from their root-stems, it is bound to be rigid and tiresome, and the pupils in that measure, being kept away from the reading of literature, are naturally inclined to bid farewell to Sanskrit. Language-learning in the school course, at least, should be synthetic rather than analytic, if it should be interesting and really beneficial.

In order to give a definite idea of what has been said above in general about the teaching of grammar and to enable one to ascertain what portions are quite necessary for the understanding of literature, it is proposed here to set down in a graded manner fixed grammatical portions to be finished in each standard. Though the portion prescribed for Std. III is very small, the procedure to be followed in it is purposely described in detail, so as to remove vagueness as to how one should proceed at the beginner's stage. In the case of the conjugation of the 'second group' and the declension of irregular words, actual lists of important roots and

words, whose ready-made forms should be learnt, are given : Those roots and words are quite sufficient for all practical purposes. Stress on those roots and irregular words and on the third person of the Perfect will, it is hoped, relieve pupils of the drudgery and tedium of learning unessential things. The other more important or less important portions are indicated at their proper places. The portions of grammar to be done in each standard are as follows—

STANDARD III

In order to create a proper attitude towards the subject and to supply a systematic basis for its learning, it is advisable to begin Sanskrit in Std III of High Schools. The teaching of Sanskrit should start with complete sentences in conversational lessons on familiar topics, through which the pupils will be acquainted with the structure of a Sanskrit sentence. For this purpose nouns, pronouns, adjectives, verbs and indeclinables of frequent occurrence will be used gradually as parts of sentences for conversation. The inflexional nature of Sanskrit will be made known by introducing in sentences the forms of words in all विभक्ति in a graded way and by making clear their कर्तृ- relation through actions. The कर्तृ-relation will be the most important fact to be impressed on the minds of pupils and the ready-made forms of 'action'-verbs in the present tense will occupy a modest position in a sentence so as to subserve the कर्तृ-relation. Thus the idea of the

tongue may be contrasted with those in Sanskrit. Numerals from *one* to *ten* can be taught by actually counting things. Forms of एक, द्वि, त्रि, चतुर् in the nominative case and all genders can be used in conversational lessons and easily learnt. Declension of these in the other विभक्ति is unnecessary. Adjectives may be taught in association with words like कीदृश, कथम्, etc

(d) *Verbs*—As verbs denoting physical actions can be taught by actually performing actions, they may first be introduced. Distinguishing features of different conjugations need not be observed at this stage. The present tense and imperative mood (2nd person only) of the ready-made forms of such verbs may be introduced so as to give a broad idea of verbs. Such verbs may be conjugated by analogy, without entering into the details of formation. The forms of वृ (present tense and imperative mood) may be used along with the forms of भिम् in questions asked to elicit verbs.

(e) *Indeclinables*—The most common ones should be used in lessons. Concrete adverbs can be taught by performing actions and by modulation of voice in conversation. They may again be taught in association with कदा, कुत्र, कथम्, किमर्थम्, कुतः etc.

From this grammatical scheme of conversational lessons it need not be supposed that the course for the third standard would be made too much grammatical. In this scheme the formation of verbs has no place. The verb in its ready-made form will occupy in a sentence the modest position

of subserving the कर्तृ-relation of several words which are of different parts of speech. It will, therefore, be found that in a Sanskrit sentence inflected words other than the verb—particularly the subject and the object—will hold a prominent position. For understanding those words and their relations nothing more is required than the simpler aspects of the grammar of the mother-tongue, viz., the knowledge of different parts of speech, विभक्तिः, gender, number and person. Pupils beginning to learn Sanskrit must be presumed to possess at least this much knowledge of the grammar of their mother-tongue. Thus the grammatical scheme set forth here is mainly based upon the fundamentals of the grammar of the mother-tongue. Unless it is ascertained that pupils possess this minimum of the vernacular grammar, Sanskrit cannot be begun well. The grammatical scheme given above is, therefore, not at all beyond the capacity of pupils. What the beginners in Sanskrit have here to do, after the conversational lessons are finished, is simply to classify, tabulate and learn by heart, according to विभक्तिः and वचनः, the forms of words already drilled in lessons. This slight grammatical, or rather syntactical, aspect will prepare a good grounding for the study of Sanskrit. Moreover, all the forms of किम् and other interrogative words being introduced in conversation, will acquaint the pupils, from the very beginning, with the typical question-forms in Sanskrit. Those question-forms are, according to the खण्डान्वयपद्धति, indispensable.

ble to the methodical development of 'literature' lessons through the medium of Sanskrit, and if they are introduced from the beginning, pupils, instead of giving mechanically Sanskrit answers to Sanskrit questions, will give them with understanding and intelligence. As the beginner's stage in the study of Sanskrit is so very important, things to be taught in Std III have been given here in detail.

STANDARD IV

(a) Declension of regular nouns and adjectives ending in vowels, of the pronouns अस्मद्, युष्मद्, अद्, and इद्, and of the first five numerals—The शब्द-रूपावलि may be freely used for learning the ready-made forms of all of them.

(b) Conjugation of roots of the 'first group' (1st, 4th, 6th and 10th गणस—both the पदस) in the present and past (अनद्यतनभूत) tenses, and in the imperative and potential moods.—This may be taught in detail with the help of rules on inductive lines. The first and the sixth गणस may be taught together for comparison and contrast. Forms of other roots of the same गणस may be learnt from the धातुरूपावलि

(c) The passive voice and उपसर्गस may be taught just after the teaching of the present tense in both the पदस.

(d) Past passive participles (विभक्त), indeclinable participles (with त्वा, य, कुम्)—Past passive participles may be introduced after the teaching of अनद्यतनभूत. After broadly knowing the rules for their

formation, their ready-made forms may be learnt from the धातुरूपावलि.

(e) स्वरसन्धिस, विसर्गसन्धिस and a few व्यञ्जनसन्धिस, change of न् to ण्.—सन्धिस may be begun after the pupils have been able to recognize readily the forms of nouns, verbs and वृद्धन्तः, since the knowledge of the grammatical forms of words is quite essential to the splitting of सन्धिस. Examples of सन्धिस may be selected from the 'reader' and rules may be derived inductively from them. It must be remembered here that the knowledge of सन्धिस is required more for splitting than for making them. Moreover, सन्धिस are optional in a Sanskrit sentence.*

STANDARD V

(a) Declension of nouns ending in consonants, and of numerals from 5 to 20 —Formation of व्यञ्जनान्त nouns may be taught in a broad outline with the help of व्यञ्जनसन्धिस. After this the ready-made forms of व्यञ्जनान्त nouns may be learnt from the धातुरूपावलि.

(b) Conjugation of roots of the 'second group' (2nd, 3rd, 5th, 7th, 8th and 9th गणः).—In the case of all these गणः except the second, formation may optionally be taught; but it may be taught in a broad outline, assigning one lesson to each गण. In the case of the 2nd गण, however, no formation should be taught, as II involves many intricacies

• संहितेऽप्ये नित्या नित्या धातुपसङ्गोः ।

नित्या समाधे पाठ्ये तु सा विवक्षानपेक्षते ॥

baffling the pupils. It may be said in general that the ready-made forms of only the following common roots of the second group may be learnt by pupils from the धातुरूपावलि.

2nd गण—अद्, अस्, आस्, अधि + इ, जाग्, दुद्, ब्रू, विद्, घास्, घी, स्तु and हन्.

3rd गण—दा, मी, मृ and हा.

5th गण—आप्, चि, शक्, and भु.

7th गण—छिद्, भुज्, युज्, and रुष्.

8th गण—कृ and तन्.

9th गण—की, ग्रह्, क्वा and क्ण्.

N B—The number of these roots may be lessened by dropping those for which roots of the 1st group, having the same meaning, can be used

(c) Past active participles, present participles and potential passive participles.

(d) इन्द्र and तत्पुरुष compounds, use of स्त and तम.

(e) Examples of the idiomatic use of विभक्तis, as they occur in literature, may be collected and their rules may be inductively framed. A small beginning should be made in this respect.

STANDARD VI

(a) Declension of only the following irregular words—पति, सखि, यू, घी, स्त्री, सेनानी, गो, नौ, दुद्, पूषन्, युवन्, पयिन्, विद्रस्, प्राञ्च्, राज्, चाग्रत्, पुष्, मिर्, अप्, and अहन्.

Ready-made forms of these words may be learnt from the शब्दरूपावलि.

(b) सेट्-अनिट्-वेट् (a broad idea may be given; क्कारिकाs regarding them need not be learnt), first

future (a broad idea should be given); second future and conditional; perfect or परेष्टभूत (only the third person should be taught, as the remaining two persons are of rare occurrence in literature); important causals.

(c) कर्मधारय, द्विगु, बहुव्रीहि and अन्यपीमाच compounds.

(d) Perfect and future participles; other important numerals (particularly, every tenth one); use of इयम्-इष्ट and तयम्-समाम्.

(e) Idiomatic use of विभक्ति should be taught as before in the context of literature.

STANDARD VII

(a) Aorist (सामान्यभूत), desiderative, denominative, benedictive and frequentative forms (all for recognition only).

(b) Common अदित् affixes and feminine bases.

(c) Idiomatic use of विभक्ति and particles, and other important aspects of syntax. These should be taught in the context of literature as before.

N. B.—It must be noted here that all 'grammar' lessons are to be conducted through the medium of the mother-tongue.

LITERATURE

In the teaching of literature, use of Sanskrit questions and Sanskrit explanation, in the manner of Sanskrit commentaries following the सदान्वयवृत्ति, should be made, the mother-tongue being, of course, freely used for explaining abstruse ideas or linguistically difficult portions, and for the teaching of grammar. Students' comprehension of Sanskrit texts may be tested in the examination by

them partially to translate into the mother-tongue and partially to paraphrase in Sanskrit like the Sanskrit commentaries (at the advanced stage only).

MEMORIZING

Good and loud reading of connected passages from literature should be encouraged from the beginning, and *select passages from literature should be got learnt by heart*, so that assimilation of language, would be facilitated and vocabulary be fixed. It must be remembered here that for acquiring command over a language the *intelligent memorizing or 'learning by heart' of select passages (prose and poetry) from literature is one of the best means**. The present educational policy of discouraging any kind of memorizing is certainly not wise. Although unintelligent memorizing may be discouraged, there is no plausible reason why intelligent memorizing may not be resorted to as a method of study. In this case, students must be led to know what things should be learnt by heart. They may be encouraged to memorize connected passages rather than disconnected, lengthy word-lists. The mastery of Sanskrit can be acquired more easily by this intelligent memorizing than by 'Translation into Sanskrit', which is an up-hill task for a majority of pupils.

* It is worthy of note what I tsing, a Chinese traveller of the 7th century A D, says about the Indian method of memorizing—

‘ In India there are two traditional ways by which one can attain to great intellectual power. Firstly, by repeatedly

TRANSLATION INTO SANSKRIT

This translation, which is rarely attempted in the examination by pupils for want of sufficient knowledge of Sanskrit vocabulary, idiom and syntax, which results in the mechanical process of putting word for word, and which did not at all find its place in the Shastrin method, should be dropped. If the University, with the purpose of testing the students' knowledge of Sanskrit, still requires them to translate into Sanskrit, this translation should not be taught until the pupils have mastered a sufficient amount of Sanskrit vocabulary and syntax. It should be taught only during the last two years of the school stage on the following approved lines —

In the beginning, an original and connected Sanskrit passage suiting the capacity of pupils may be translated by the teacher into the mother-tongue or English and may be given for re-translation into Sanskrit. The pupils may read this English or vernacular passage silently once or twice for catching its general drift. Two or three questions in Sanskrit may be asked by the teacher to prepare ground and ascertain whether the pupils have

committing to memory the intellect is developed, secondly the alphabet fixes one's ideas. By this way, after a practice of ten days or a month, a student feels his thoughts rise like a fountain, and can commit to memory whatever he has once heard [not requiring to be told twice]. This is far from being a myth, for I myself have met such men."

— A Record of the Buddhist Religion.

understood the general drift. Pupils may then be asked to translate the passage 'mentally' for a short time; and while they are doing so, a few Sanskrit equivalents or phrases may be supplied by the teacher at the places where the pupils cannot use proper expressions. Here, the difficulties of pupils must be anticipated by the teacher and solved then and there. After this mental translation the pupils may be led to make a co-operative effort to translate the passage orally. The teacher should now guide the pupils and conduct detailed oral discussion in the mother-tongue on various aspects. Each sentence will now be attempted in the light of the general sense. This oral discussion would comprise the use of particular idioms and compounds, synthesis of clauses, various ways of expressing the same idea, use of participles, particles, passive voice, the locative or genitive absolutes, etc. In this way all important aspects of Sanskrit syntax may be discussed in the class. This oral discussion will be followed by the writing of translation in a connected form by pupils under the supervision of the teacher. Or the teacher should write the translation on the black-board, the pupils supplying sentences of their own one after another. After the translation of the whole passage is finished, the teacher should present the original Sanskrit passage for comparison. In this comparison better expressions of the original will be noted by pupils. Thus two or three periods may be devoted to the translation of each passage. A few such exercises would give pupils insight into the art of translation.

It would be better if the teacher would in the beginning select for re-translation a Sanskrit passage already studied by pupils in the text. This would induce pupils to assimilate the language of the text. After sufficient practice in this retranslation, independent passages in the mother-tongue or English may be given for translation into Sanskrit. Here also oral discussion will play an important part as before.

SANSKRIT COMPOSITION

In the place of Translation into Sanskrit, Sanskrit composition, imitative of the textual language and helping its proper assimilation should be beneficially introduced in schools. This composition in the school stage should be of the nature of exercises reproductive of the passages studied in the text and should mainly consist of descriptions, stories, summaries and expansion of ideas in *वृत्तान्त* in a graded form. Use of Sanskrit questions should amply be made for the oral development of the theme, and several pupils should be made to repeat correct answers so as to facilitate their 'written' composition, which would naturally follow detailed oral discussion. At the elementary stage suitable pictures may be used as aids to the oral development of the theme. In colleges free or original composition may be attempted. People who have never tried such exercises, can have no idea as to how it is simpler than Translation into Sanskrit, more conducive to the learning of idiomatic language, and a sure test of the pupil's knowledge of

Sanskrit : Of course, in examinations, answers to questions on composition will have to be written in Sanskrit. Even if we suppose that students will, as usual, cram such Sanskrit material ready-made from their examination guides, it will ultimately be beneficial and not harmful, since they will learn by heart so much of connected Sanskrit matter.

Reform in the Sanskrit syllabus for schools should thus be effected so that intelligent and average students would, both profit by it, would retain the knowledge of Sanskrit though limited, as the surrender value of their school course and would use that knowledge for advanced study at home or in colleges.

III

Here some enthusiasts assert that the teaching of Sanskrit up to the Matriculation Examination will have thus to be adapted to the needs of average pupils and hence this low standard of the knowledge of Sanskrit will be detrimental to the production of great Sanskrit scholars with genuine Classical spark. They further add that this low standard of Sanskrit will be quite inadequate to the higher Sanskrit studies to be continued in colleges.

The upholders of this view, being taught Sanskrit by the Grammar-translation Method, which is now out of date in Europe, are generally ignorant of the efficacy of the Shastri method even under changing conditions. They, moreover, profess to maintain progressive spirit by advocating the historical, critical and comparative methods or the

scientific Western methods of research in the higher Sanskrit studies. They, however, are so conservative in their attitude towards the methods of juvenile teaching, that they betray their ignorance of the natural and psychological methods of teaching classical languages, 'as recently developed in Europe! They are further found to emphasize the use of the English medium in Sanskrit studies! It is inconceivable, under these circumstances, how great Sanskrit scholars with genuine 'classical spark' are to be produced, when the predominance of the English medium is still to be continued at the sacrifice of the intensive study of original Sanskrit works!

Really, the standard of Sanskrit set up above in the syllabus for the Matriculation Examination need not be considered low, if a matriculate, who has undergone that course, would be able to understand by self-help verses from the रामायण and महामारत, or prose passages of the type of the पञ्चतन्त्र, हितोपदेश, etc. If this level would really be reached, it would be a sound preparation for the higher study of Sanskrit in the college stage. To be true to facts we cannot help remarking that even this level is not reached by the matriculates of the present day, more time being devoted to obscurities in grammar than to the practice of reading and understanding literature. This undue stress on unnecessary grammatical portions dissipates the energy of pupils in attending to non-essential things, obstructs them from mastering even the minimum of the

essential portions of grammar, and keeps them ignorant of even the basic facts ! People, who have no perspective of the things that can and must be known in the school stage, who do not take into account the secondary place and short time allotted to Sanskrit, who have no definite idea of the standard of Sanskrit to be reached in the school course, and who have vague notions about the aim of Sanskrit teaching and the chief points to be more stressed than others for achieving that aim, are bound to take a low view of the syllabus given above. But, if definite views about the problem of Sanskrit teaching ought to be formed, a definite standard of Sanskrit to be reached in the school stage ought to be set up, and thoughtful persons will, of course, agree to our proposed syllabus. It is futile to set up, only in imagination, a high standard, which has never been reached nor can be reached in actuality by average students, and it is certainly criminal to concentrate one's energy only upon intelligent students at the expense of so many average ones, the 'surrender value' of whose study of Sanskrit is negligible under the present circumstances. *The Problem of Sanskrit Teaching is concerned more with average pupils than with intelligent ones, and we here seek to popularize the study of Sanskrit by searching for more interesting, more intensive and more economical ways and means of learning it within the allotted period. If need be, individual study or special coaching may be resorted to by intelligent students desiring to be*

specialists. But in schools as well as in colleges methods of 'group teaching' being more important than those of individual study, it is highly imperative under the existing order to adopt the former ones for supplying the needs of average students. If the aforesaid standard of Sanskrit will be actually reached by average pupils along with intelligent ones, then and then only the aim of Sanskrit teaching in the school stage will have been achieved. The mistake usually committed in setting up a high standard is that of generalizing from the specialist's point of view about average students also, and of presuming what is easy for intelligent students to be equally so for average ones. This mistake is the sole cause of making Sanskrit a detested and unpopular subject.

We shall, however, set aside the case of so many average students, who somehow pass their Matriculation Examination without developing their power to understand a normal Sanskrit passage in prose or verse and discontinue their higher education, being destitute of the joy of Sanskrit literature. We shall now see how higher Sanskrit studies are conducted in Colleges. The Indian Universities resting mostly on the European methods of extensive study have given undue prominence, as indicated above, to the medium of English in Sanskrit studies, though in the school stage the mother-tongue can now be used as the medium of instruction. It is no use denying the fact that this foreign medium has given a serious set-back to

real Sanskrit scholarship or to higher Sanskrit studies. In order to meet the University requirements Sanskrit text-books with English notes, English translations and English introductions are being supplied in plenty, with the inevitable result that students acquit themselves well in the University examinations by simply reading this English material to the exclusion of the study of original texts. Even if we suppose that Sanskrit texts are read, the attention of students is directed more to the sum and substance than to the detailed study of the original. Thus the intensive study of Sanskrit texts being thrown overboard, sense for the subtle suggestion and beauty of Sanskrit expression is rarely developed among students. Needless to add here that Sanskrit commentaries, which many times illuminate one on important points and help one to enter into the spirit of the original, are rarely read. Why should *partial use of the Sanskrit medium* be not made in Arts Colleges for the explanation of Sanskrit Texts, so as to encourage the

\$ ' In this [British] system of education the place of prominence is naturally assigned to the study of English Literature and of European Science and Philosophy, the medium of instruction for which was English. Indian Classical languages and Indian Vernaculars were admitted only to a secondary place in the curriculum and as the medium of instruction even for these Indian languages was required to be English. It is easily conceivable that not much progress in the higher Sanskrit studies was normally possible under the system.

— Dr S. K. Belvalkar—Poona Sanskrit College Prospectus.

study of Sanskrit commentaries among students? Those who know the psychological principle that oral use of a language makes for its unconscious assimilation and develops a proper attitude of students towards learning it, and those who have witnessed some reputed Pandits effectively using the Sanskrit medium in Arts Colleges, will realize the importance of this point. But in the eyes of many educated people, to use the Sanskrit medium for Sanskrit teaching even in the higher studies is 'to flog a dead horse'!

In the Sanskrit examinations of the University those who know English more than Sanskrit are found to gain an advantage over those who know Sanskrit more than English. Students are generally expected to know *external facts* about a text book rather than *the text* itself. Loud and good reading in Sanskrit is scarcely attended to from the lowest to the highest stage; and it is only occasionally that one comes across even University graduates who can read aloud a Sanskrit passage with confidence, flawless pronunciation and fluency. There is very little scope for original Sanskrit composition, and the translation of unseen passages in examination papers, if it can be called 'composition' at all, is rarely attempted by a majority of students thinking it to be a hard nut to crack.

recently prescribed three प्रकरण from the सिद्धान्त-कौमुदी, viz, सज्ञा, परिभाषा and कारक for the B A (Hons) Examination. As the कारकप्रकरण is very useful for the intelligent reading of Sanskrit literature and for correct Sanskrit composition, there is much propriety in prescribing it. There is also propriety in prescribing the सज्ञाप्रकरण, as it serves the purpose of an introduction to the whole grammatical science, though it contains a few सूत्रs, the full implications of which cannot be understood by students, unless they have read the major portion of the सिद्धान्तकौमुदी. But there is no propriety in prescribing the परिभाषाप्रकरण, for the understanding of which many सूत्रs from the portion not prescribed have to be quoted with examples, and even though such unknown सूत्रs are quoted and explained in detail, it is natural for the students not to understand them perfectly and be somewhat bewildered. परिभाषाs are the rules of interpretation having a wider application to many unknown सूत्रs. It can, therefore, be affirmed that they cannot be clearly comprehended, unless the students have gone through the major portion of the सिद्धान्तकौमुदी. This point ought to have been considered well before the परिभाषाप्रकरण was prescribed. Moreover, in prescribing nothing of grammar during the first two years of college education and in abruptly prescribing three प्रकरणs from the सिद्धान्तकौमुदी for the B A Examination, there is no gradation or continuity of any kind. We think that students would be more benefited, if the

लघुकौमुदी or the मध्यकौमुदी would be prescribed continuously from the beginning of the college course up to the B A Examination, and would be finished by instalments in four years. Of course, परिभाषाs occur in the लघुकौमुदी or मध्यकौमुदी also, yet they can be studied there in the proper context of the सूत्रs to which they apply. Hence the students are expected to understand them at their proper places.

From all that has been said above it will be found, that the study of grammar is, on the whole, neglected in the college course. It is not then astonishing that many students are not found to possess an accurate knowledge of the structure and idiom of the Sanskrit language. Thus the University graduates can supply a fund of information about Sanskrit literature, even though they have a little knowledge of Sanskrit itself. A strange convention has been established at the university examinations that answers to all questions except the one for 'Translation into Sanskrit' have to be written in English. Why should students be not expected to answer a few questions in Sanskrit composition and not asked to write their own Sanskrit commentary on the portions in the text, in imitation of reputed commentators? Why should thus the study of Sanskrit commentaries along with original texts be not encouraged to raise the standard of real Sanskrit scholarship? But without fully judging how Sanskrit composition is easier than 'Translation into Sanskrit,' and how the Sanskrit medium is more natural, congenial and akin to the mother-tongue than

English, every such reform in Sanskrit teaching is thought to be ambitious and unnatural

At the beginning the intentions of the Indian Universities in framing the higher Sanskrit courses were to train students in the Western methods of extensive study,* otherwise named—"the critical, historical and comparative methods " The students were expected to apply those methods to Oriental learning and become research scholars It must be remembered here that the number of such scholars is bound to be very small, and that the majority of students are more interested in the appreciation of the beauties of Sanskrit literature than in research work The date and history of a particular author, the sources and literary merits of his work, the relative place and value of that author in the whole literature, the propriety of various readings in the text, the discrimination between the true and false statements of that author, the comparison of the views of different authors, and the interpretations supplied by different commentators—are the chief topics of study, on which questions are usually asked at the university examinations There is nothing to find fault with them except the fact that undue importance is attached to them in examinations and that the details of those topics are supplied in colleges through ready-made English notes without doing full justice to the Sanskrit texts This is principally the training in methods rather than the learning of the language and the subject-matter of text-books. Even in the case of the subject matter, students are

more acquainted with the views and interpretations of Western scholars than with the traditional Hindu outlook, which is generally discarded as narrow and irrational. Judicious use of the views and criticism of Western scholars must, of course, be made to keep oneself abreast of them and to have a wider outlook of things. But as the case stands, it seems that the detailed and exact knowledge of Sanskrit, as is possessed by the Shastris, is not supposed to be necessary for carrying on chronological researches in Sanskrit literature. The research scholars who are more equipped with the historical, critical and comparative outlook of things than with the Sanskrit language judge what Shastric works or authors of a particular period would be useful for their research in a particular branch, and the Shastris are asked to explain the definite portions of those works, calculated to be important, to the research scholars, who afterwards build their edifice on all the facts collected. This tendency is, perhaps, due to the importance attached more to the chronology of Sanskrit literature than to the other aspects of its study in the first three or four decades of Oriental research. The *natural result of this undue stress on the Western methods of extensive study is the negligence of the Oriental methods of intensive study.* This fact leads the research scholars to seek the substantial help of the Hindu Pandits, whose intensive study of original Sanskrit works ever enables them to elucidate the niceties of original texts. But for the aid of

Shastris \$ it would almost be impossible for the research scholars to understand difficult Sanskrit texts and to collect the raw material or data of their research work, which passes for 'original work' simply on account of the English medium employed. It is however, a great pity that the humble Shastris are rarely credited with this research work, only because they are usually taken to be bigoted, ignorant of modern critical methods and hence unable to reach generalizations of wider application. The modern research scholars thus get wide publicity, while the poor Shastris, who help them in solving textual difficulties and supplying material from various original sources, have to remain in obscurity!

With due deference to the modern methods of critical and historical research and with due credit to the valuable dictionaries, indexes, catalogues of MSS, principles of textual criticism deciphering of

\$ (a) They (the Shastris) have a depth of knowledge which a modern scholar does not possess. They study one subject go deeply into it and can give substantial help to modern scholars

—Dr R G Bhandarkar

(b) 'Any modern *Savant* will admit that but for the Pundit his own achievements would have been impossible

—Dr Ganganath Jha

(c) 'From a purely scientific point of view it is desirable to preserve living specimens of the traditional system of learning as long as possible, as they are of distinct interest and can help us to understand many points which will become real puzzles, when once the tradition is lost

—Dr. Stein

inscriptions, synthetic literary criticism, etc.—the modern aids to research—it can be asserted that

(d) "How often have I heard Buhler speak most appreciatively of the Pandits who helped him in his Sanskrit researches! He often said that it was quite impossible for a Western scholar to enter into the spirit of the Shāstras, more especially the grammatical and the philosophical treatises, without the help of a Pandit."

—M. Winternitz—Poona Sanskrit College Prospectus

(e) "Sanskrit literature, apart from the Vedas, may be roughly divided into the philosophic and scientific portion on the one side, and the poetical and dramatic on the other. As to the latter, I make bold to say, that in the understanding and appreciation of it native scholars can derive almost no help from European scholars. As to the former class I challenge any European, who has not himself studied, say, the Vedānta-Bhāṣya, or the Siddhānta Muktaavali, or even the Kaumudī under a native Shāstri, either to teach it satisfactorily to native students, or even to stand an examination in it himself. In truth, it is notorious that the 'Eminent Orientalists' themselves learnt the greater and more important portion of what they know of Sanskrit in our country and under our scholars. Dr. Buhler knew nothing of Dharma Shāstra until he studied it with the late Vinayaka Shāstri Dīvekar, and Dr. Kielhorn knew nothing of the Vyākaraṇa Shāstra until he learnt it under the late Anant Shāstri Pendharkar. But this I do say, that for a real appreciation of our Kālidāsa and Bhavabhūti, and for a real understanding of our Nyāya and Vedānta and Vyākaraṇa neither England nor Germany can suffice. You may learn the R̥gveda in Europe and America and I think, indeed, that a European or American scholar has a considerable advantage over us in that department of learning. But as regards our non-Vedic

they have led us to dilettantism rather than to real Sanskrit scholarship † In the first place, the intensive study of Sanskrit has been shelved and a sceptical attitude towards Sanskrit language and literature has been formed. A mischievous tendency, therefore, that is rampant among many educated Indians is to pin their faith on what is Western and to take at a discount what is Oriental! § Some Westernized scholars, who pride themselves upon their modern methods, hold the Shastris, the

literature, we entirely deny the superiority claimed for, not by, our European brethren. And I would add this too, that as regards our classical literature, the greatest purely European names must 'pale their ineffectual fires' before those of the scholars who have studied Sanskrit under our old Shastris " —Justice K. T. Telang

† प्रत्यहं विस्तारमुपगच्छन्तु शास्त्रार्थविषयेषु समुपजायमानतया शब्दार्थ-विशेषबाहुल्यस्य, मर्यादिततया च मानुषस्य मनसो धारणाशक्तेर्बुद्धेश्च विषयाकलनशक्तेर्यथा यथा वृद्धिं समुपयान्ति शास्त्रार्थविषयास्तथा तथा अगुणीभवति प्रयोजनमपि कोशादिग्रन्थानाम् । शास्त्रग्रन्थोपस्थितिं प्रति प्रतिदिनमधिकतरं जायमानोनादरोपि बद्धादरं कोशादिकपर्यालोचने कुरुते न्यूनमित्यपि प्रत्यक्षीकुर्महे । —म. म. अम्यङ्करोपाह—बामुदेवशास्त्रिण —
(न्यायकोशोपोद्घात)

§ " The belittling of the value of the traditional Shastric learning which was commenced by the classic tirade of Macaulay, and continued by the writings of more than one missionary, was soon taken up by a generation of ardent ' reformers ' who, by practice and precept, did not a little to bring the traditional learning into disrepute "

Dr. S. K. Belvalkar—

Poona Sanskrit College Prospectus

repositories of Oriental learning, in low estimation, and are indirectly helping the gradual degeneration of real Sanskrit scholarship and precious Shastric traditions. This tendency has nowadays been turned into the policy of rarely appointing Shastris for teaching Sanskrit in schools and colleges, and of depriving them of the Government and public support. It need not be supposed here that all Shastris at present are of the same high calibre as before. But how can the Shastris be expected to maintain a high calibre under disheartening circumstances? How can the degeneration of the Shastris be stopped, unless the attitude of wilful negligence be changed, and unless they are appointed to Government posts? A wide gulf of ill-feeling and distrust thus lies between the modern scholars and the public on the one hand and the Shastris on the other.

Those people, who know how for rejuvenating Shastric learning, proposals were made forty years ago for the establishment of a Government Sanskrit College at Poona and a branch of Oriental studies in the Bombay University, and who also remember how they went to say nothing on the pretext of the inability of the Shastris to conduct original research work, will be surprised to find that the English, will be surprised to find that the Indians have not only failed to do so, but have also been doing so. A person with a probing eye can easily discern how many 'original' research scholars trained in Western methods have substantially contributed to Oriental learning and why the Shastris are incapacitated for

any kind of original work! While the Oriental faculties have already been instituted in other Universities and while Government Sanskrit Colleges already exist in other provinces, the apathy shown by people in the province of Bombay to Sanskrit studies is certainly not creditable. Why would Sanskrit be not called 'a dead language', when we thus willingly let it die?

Although the modern critical methods have been useful in the historical and philological research, they have proved insufficient for the intelligent and unbiassed grasp of the spirit of Hindu culture, to understand which the *analytico-synthetic* or *intensive* methods developed in ancient India are most useful. Again, all the results of the

§. "It is in the nature of things that we in the West must approach the problems connected with Indian civilization by means of modern Western methods. And for our purposes such methods are excellent as long as our aim is to carry on an historical or comparative study. But they often prove defective when we want to grasp the depth of Indian thought and Indian mentality. The picture is often coloured by western notions. To the historical scholar it is necessary to analyse, to systematise and to compare, and to create exact methods. But every ancient civilization comprises a substratum which we cannot grasp by mere reasoning. We must feel it and we must 'see' it. It seems to me that only the old fashioned Sastrin here really can help us we may be Indians or Europeans. What we really want is the Sastrin who is able to tell us how the ancient leaders of Indian civilization thought and approached the problems.

—Dr Sten Konow—Poona Sanskrit College Prospectus.

modern research work being published through the English medium are almost lost to the Sanskritists ignorant of English. In the matter of chronology, there has been, as it were, a tug of war between the Western and Hindu scholars, the former trying to establish that a particular Sanskrit author flourished after Christ, and the latter wasting their energy in relating the arguments of the former, or bestowing a remote antiquity upon that author. When the proper perspective of the research scholars themselves is lost in this overwhelming mass of literature, people interested in the reading and enjoyment of Sanskrit literature and in the appreciation of the literary and cultural value of original Sanskrit works are bound to be bewildered.

Let it not be misunderstood that the Western methods of research are here being underestimated, and that the defects of the Shastris are being connived at. We are fully conscious of the conservative tendency of the Shastris. This tendency, though it prompts them to preserve our rich cultural heritage, stops them from maintaining progress, and from acquiring adaptability to changing times and the spirit of toleration. Moreover, even though they are equipped more or less with the critical and comparative outlook, on account of their study of logic and allied areas, yet it must be admitted that they have neither the historical sense in them nor interest in chronology. They are more interested in the minute analysis of literary problems than in their synthesis, though in philosophi-

cal matters they can establish a wider synthesis, and can exhibit a comparative outlook and comprehensive view of life. Removing, therefore, these defects and warding off the danger of the Western methods, as indicated above, they must accept the good contained in them, and learn to arrive at wider conclusions, as scientifically as the European scholars do, in the matter of the different branches of knowledge, such as, history, sociology, textual criticism, synthetic literary criticism, comparative philology, interpretations of the Vedas, etc., though they need not concern themselves much with questions of chronology for want of aptitude. When they can devote their lives to the mastery of abstruse शास्त्रs, it is certainly not beyond their capacity to master and employ these Western methods of extensive study in their own writings. For this purpose it is highly essential that treatises putting together in a nutshell the principles of those methods should be written by Hindu scholars in Sanskrit as well as in the mother-tongue. Furthermore, concentrated and long-continued efforts of studying only व्याकरण (one of the six वेदाङ्गs) divert the Shastris from the main study of the Vedas; and their perspective is lost in mistaking the means for the end. Let it not be forgotten that *Pandits* knowing the essentials of important शास्त्रs and establishing their correlation are as much necessary as those well-versed in one शास्त्र only. Let it still be remembered that the knowledge of the Western methods of extensive study will be of no avail without the intensive study of original Sanskrit

works. In short, a happy combination of the intensive and extensive methods of study is a desideratum; and Sanskrit scholars, who, with the profound study of ancient Sanskrit works and the intelligent use of the modern critical methods, are able to wield the weapon of the Sanskrit language, are overdue.

INDEX : A

- Abhyankar Vasudeoshastri (MM.) 654.
- Absolutes, Genitive & Locative, 219, 223, 604, 610, 640.
- Accents, 547, 548, 557.
- Adjectives, 343, 347, 352, 412, 414, 551, 555, 564, 566, 581, 629, 631, 632, 634.
- Aesthetic experience, 108 109, 140-143, 156, 333-335, 339, 340, 484, 512 530, 537, 599, Psychological stages in, 521-525
- Affection (Feeling), 98, 127, 128, 136, 138, 140, 156 158, 481-483, 525-527, 529, 600, 601
- Allusions and quotations, 20, 32, 40, 42, 50 63-70, 597, 598, 606
- Analogy, 116, 160, 343, 622, 631, 632.
- Analysis, 105, 123, 157-164, 170, 185-190, 199, 208, 209, 211, 237-239, 247, 308-311, 322, 332-335, 340, 376, 385, 404, 405, 422, 432, 454, 535, 545, 551-553, 592, 595, 598, 601, 628, 656, 657.
- Analytico synthetic Method (Process) 105 157, 160-163 244, 282, 306, 308, 310, 312, 336 376, 404, 422, 423, 420, 454, 531, 532, 534, 535, 595, 600, 601, 656
- Answers 358, 359, 576, 578, 579, 581, 584 588 607, 606, 641, 642, mechanical, 586-588, 634, Repetition of, 593, 641
- Apperception, 428, 580
- Application, 33, 163, 364, 580, 591,—Exercises 552 603-611, 641, Substitution tables 610.
- Appreciation and understanding, 333-340 363, 433 512, 520, 521, 523-525, 532, 536-539, 577, 578, 584, 588, 598-600, 606, 611, 617, 620, 621, 630, 653 657
- Articulation, 189, 342, 555-557, 565, 584

- Arts, Fine, 109, 520 Useful, -110, 130
- Assimilation (subconscious), 23 119, 371, 377, 395, 401, 408, 555, 556, 566, 584, 591, 593, 594, 596, 598 638, 641, 647
- Association (mental), 40, 175, 210, 211, 264, 380, 382, 396, 403, 425-428, 443, 458, 459, 466-468, 476 477, 481, 564, 565, 567, 570, 581, 585, 591, 595, 631 632
- Attention, 96, 97, 99, 581
- Belvalkar Dr S K, 226-228, 646, 654.
- Ben Jonson, 340.
- Bhandarkar, Dr. R G-2, 3, 9, 58, 116, 224 225, 227, 323, 333 652.
- Briakness, 566, 577, 593.
- Buhler, Dr., 653
- Capacity of a student, 122, 293, 303, 310, 315, 357, 391, 569, 570, 573, 582, 591, 608, 618, 619 633, 639, spontaneous 63, 119, 395, 401, 405, 406, 566; studial, 119, 395, 402, 405, 406
- Categories 124, 155, 167, 169-171, 185, 200-202, 238, 243, 313, 316, 452, 455, 531.
- Causal Relation, 97, 124, 141, 142, 155, 160, 162, 163, 171-173, 175, 177-180, 182, 200, 202, 243, 248, 296-298, 322, 325, 327, 380, 384, 447, 448, 468, 472, 473, 513, 519, 520 531, 582-584, 594.
- Cause, 171, efficient, 172, 296, intimate, 172 material, 173, 296, non intimate, 172, causality of Brahman 294, 295.
- Central theme, idea or problem, 577, 578, 580-583, 595, 598, 601.
- Chronology, 48, 49, 319, 320, 322-327 330 331 334, 650, 651, 657, 658.
- Classicists, 94-112

- Classification, 153, 158, 167, 170, 171, 194 243, 246
282, 531.
- Cognition (Thinking), 127, 128, 140, 155-158, 167, 389
390, 418, 419, 427, 437, 438, 441, 449, 450, 452
455, 481, 516, 522, 525, 527, 529, collective 437-439
- Goleridge ■ T. 527, 529.
- Commentaries (Sanskrit), 23, 29, 32, 42, 43, 48, 64 80,
86, 88-92, 116, 166, 184, 185, 187, 207, 285 335, 338,
339, 352, 361-365, 371, 375, 391 395, 398 402, 403
454, 531, 534, 542, 561, 579, 586, 589, 590, 619, 637
638, 646, 647, 649, 650
- Communication 380, 424, 428, 449, 452, 456, 457, 480
482, 494, 497, 498.
- Comparison, 392, 422, 597, 598, 610.
- Comparative Method, 14, 15 48, 77, 78, 95, 283 286, 302,
315, 316, 325, 326, 328, 331, 332, 531-535 537, 540,
541, 543, 544, 620, 642, 643, 650, 651, 658, 657, in
Poetry 48, & Shastris, 286
- Composition (Sanskrit), 6, 10, 213, 215, 363, 405, 613.
614, 622 641, 642, 647, 649, 653, Descriptions 641,
Expansion of ideas, 641, Stories 641, Summary, 641.
- Compounds, 32, 41, 57, 71-73, 87, 88, 117, 118, 219,
222, 224, 235, 341, 359 360 367-370, 547, 548, 553-
555, 557, 562 589, 605 607, 611, 616, 621, 622, 636,
637, 640.
- Comprehension, 593, 605, of a sentence 437
- Conation (Willing), 127-131, 138, 140, 156, 158, 482,
526, 527, 529.
- Concept, 158, 159, 387, 388, 425-428, Conceptual aspect,
421-424, Conceptual level, 626
- Concreteness, 18, 103, 157, 210, 423-425, 428, 433, 528,
564, 567, 571, 583, 594, 597, 606, 631, 632.
- Concrete devices, (Pictures, etc.), 21, 293, 336, 358, 425-
428, 565, 567, 570, 597.

- Configuration, 201, 413 415-417, 425.
- Conjugation (verbs), 220, 405, 610, 612, 613, 621, 622, 632, 636, 637, of the 1st group, 621, 626-628, 634, 636, of the 2nd group, 621, 622, 626-628, 635, 636.
- Context, 64, 119, 245, 246, 259, 260, 367, 371, 372, 393, 396, 398, 399, 402, 425-427, 433, 446-448, 450, 451, 453, 455, 457, 460, 463, 493, 496, 499, 501, 505, 510, 562, 564, 565, 571, 586, 591, 602, 604, 611-614, 623, 637, 649.
- Conversational (Direct) Method, 2, 3, 18-20, 21 24, 26-28, 41, 60, 62, 63, 70, 88, 113, 119, 211, 338, 364-366, 372, 373, 375, 394, 396, 397, 401, 402, 405, 406, 414, 428, 542, 565, 570; First lessons according to, 115, 629-633; Limitations of, 373.
- Correlation of Studies (knowledge), 98, 133, 284, 285, 325, 400, 403, 449, 530, 533, 618, 658.
- Critical Method (Scientific), 14, 15, 48, 77 78, 159, 160, 173, 181, 182, 283, 284, 321-323, 326, 331, 332, 334, 533, 620, 642, 650-652, 656, 657, 659.
- Criticism, 156, 516, 529, 530, 532, 651; Synthetic literary, 334, 335, 338-340, 484, 537, 653, 658; textual, 327, 650, 652, 658.
- Critics, literary, 529, Sanskrit, 521, 530, 537; Western, 528, 530, 537.
- Culture, 1, 19, 21, 94 103, 107, 108, 319, 320, 323, 325, 326, 328, 542, 559, 598, 656, 657.
- Curriculum, 6, 10, 93, 94, 106-108, 619; ancient, 284; in Pathashalas and Sanskrit Colleges 614-620.
- Declension, 218, 405, 610, 612, 621, 622, 628, 631, 632, 634-636.
- Deduction, 125, 157, 160-162, 167, 178, 180, 202, 203, 205, 206, 210, 240, 241, 532, 622, 624.
- Deductive-inductive process, 125, 158, 160, 167, 173, 202, 203, 205, 206, 210, 240, 533.

- Definition, 125, 153, 167, 169, 201 296, 373 531, 591;
 Descartes, Rules of method, 163-164.
 Dialectic Method (Dialogue Method or Question-and-
 Answer Method), 70, 73, 76 88, 165, 166, 186,
 205, 224, 238, 250, 357, 358, 362-364, 366, 374,
 406, 588, 592, 593, Dialogues of Plato 166.
 Dictionary, 59, 63, 73, 90, 91, 104, 114, 119, 120, 190,
 371, 372, 391, 395, 398, 402, 478, 492, 621, 652, 654,
 Direct bond, 119, 210, 371, 373, 392, 395, 426, 538,
 565.
 Discipline (intellectual or mental), 96 98 99, 326, 328,
 330, historical 326, 327.
 Divekar, Vinayakshastri, 653
 Drama, 46, 135-140 144-151, 153, 512, 515, 520-525
 545-547, 617, 621, 653
 Dumville, B, 581.
 Education, 118, 126-133, 135, 155, 164 327, 378, 532,
 535, 540 541, 543 544, aim of 127, Personality-
 156, Realization of self, 127, 128, 135.
 Emotions, 136, 139-143, 481, 482 486-488, 492, 506,
 507, 511-513, 516, 518, 519 521, 525, 526, 528,
 536-538, 545, 549, 553, 583 596, 599 601, 618.
 Emphasis, 39, 342, 552, 554 556, 572, 575, 596.
 English, Position of, 102, 103, 107, 363; as medium 540,
 588 589, 623, 643, 645-647, 649, 650, 652, 653,
 657, Basic, 563, 612.
 Establishment of Advaita, 287-288.
 Etymology & Philology, 57, 69 72, 73, 85, 88, 95,
 103-106, 118 184, 189, 190, 199, 205 224, 238,
 239, 245, 252 262-264, 340, 399, 429-433, 464,
 465, 606, 625-628, 658.
 Evolution theory. 171, 328, 329.

- Examples (in teaching) 59 70 81 116 125 167 173
178 204 207 236 358 597 604 605
- Experiment 70 160 181 183 298
- Explanation (Exposition) 31 32 39 42 43 48 51 55
73 75 80 88 119 159 162 184 185 187 204
233 305 333 335 337 338 340 341 350 358-
360 362 363 367 368 370 375 398 399 402
449 464 531 534 559 563 571 574 575 578
607 609 611 619 620 637, 646 of Haraka 604
605 Paraphrase 603 638 Scientific 161 163 171,
173 283 287
- Formal steps (teaching) Herbartian 122 125 of Hindu
Logic 123-125; junctures of the drama as 149-151,
of literature 341 564 of Meemansa & Vedanta 75
123 265 342 367 368 375 377 592
- Formation of nouns and verbs 57 88 96 105 116 231
232 235 239 240 612 623 627 632 635
- Generalization 125 157 160-162 167, 173 175 180
199 202 207 210 236 322 327 348 515 522,
604 652
- Genus (class aspect) 201 245 412 416 418 420 424,
426 427
- Gestures (dramatization) 22 23 26 27 30 62 63
119 425 427 441 443 491 492 503 511 546
547 551 552 570 572 574 596 601 608 629 632
- Goldstucker, 362
- Goethe 606
- Goun F (linguistic series) 414 609
- Gradation 18 26, 35 40 114 116, 118 121, 164,
226-229 234 293 295 305, 306 374 405 406 418
425 559 562 566 594 618 628-630 641 648

- Grammar, 4, 10, 34 35, 57-59, 63, 64, 68, 71, 72, 76, 77, 87, 88, 95, 97-100, 114, 116-120, 124, 125, 184-186, 188-240, 283 284 286 287, 291, 312, 313, 340, 366, 385, 391, 395, 402, 493, 562, 604, 610-613, 615-619, 629-637, 643, 644, 647-649, 653; analytical method of, 199, 208, 211, 236-239, ancient course in, 214-216, arrangement of topics in, 226-231, 238 240; concentric method in, 234 examination questions in, 623, formation and recognition in, 623, 626, functional and formal, 98 99, 628, influenced by Nyaya and Meemansa, 197, 200 202, 203, its position in the Shastri method, 615, 616, necessary portions in, 226-228 231, 343, 349, 562, 621-623; necessary portions for stds III to VII in, 629-637, nominal part to be taught first in, 229-230, Syntax stressed in, 611-614
- Grammar-translation method 2, 22, 25, 34, 35, 116, 120 342, 563, 565 587, 588 612, 612
- Greek and Latin, 20, 101 103, 542
- Guide to Sanskrit Composition V S. Apte, 613, 614, 622.
- Heredity and environment 111, 112
- Historical Method, 14, 317-335, 531, 620, 642, 650, 652, application of 326 II discipline, 320-322, 325-327, H. facts, 334, II investigation 321, 324-327, 331 333 656 merits and demerits of, 331-334, H. outlook, 327, 651, 657, in poetry, 317-335, H. sense, 317, 318, 329 330, to be accepted by shastris 327 656
- History, 650, 658, historian, 182, and literary appreciation 334, philosophical meaning of, 320 philosophy of, 319, 327-330, 332, place of, 319, and shastris 330-331, Science of, 327, 328, sources of 319, 321, 323, 324, 653, task of 320, 322, 326, 327, 332.

- Human activities**, 130, 131, 135, 307, 319, 320, 325, 326, 328, 329, religious and secular, 129
- Humour**, 547, 551, 552, 556, 600
- Hypothesis**, 160, 161.
- Idea**, 584 585, 597-603, 607 628 637, 640 641.
- Idealization**, 142, 515 518 522 523 525
- Idiom**, 374 582, 585, 604, 607, 611, 613, 627, 636, 637, 639-641, 649 idiomatic use of cases, 636, 637
- Illustrations**, 237, 239 240, 305 309, 336 478, 552, 583, 585, 594, 597, 598, 607
- Imagination**, 36 40, 108 123 148 157 163, 319, 335, 360 361, 492 507, 515 516, 520-523 525 527-529, 562, 583, 594 596, 597, 600, image (generic), 424, image (individual), 424 425 imagery, 360, 516, 527, 523 526, 528 597, 605, Fantasy, 335, 528, 535
- Imitation**, 119 395, 406 425 481, 551, 567 570, 572, 599, 606
- Indeclinables**, 197, 343, 348 547 564, 629, 632, 634.
- Indian schools of thought**, 1 8 120, 378, 385, 420, 421, 429, 463, 531, 534-536, 543
- Individual differences**, 93, 111, 181, 337, 624.
- Induction**, 125, 157, 160-162, 167, 173, 175, 176 178-180 196 199 202, 203, 205, 206, 210, 238, 240, 298 322, 532, 597, 593, 605 611, 622-624 634-636.
- Inference**, for oneself, 97, 124, 125, 155, for others, 124, 125, 155, 158, 159, 161, 162, 165, 167, 169, 242, mental stages in, 173-175, 180 182, in the teaching of Shastras 582, 583, Syllogism, 124, 125, 165-167, 173, 177, 321, 326, 391, 392, 394, 511, 513, 514, 516, 520, 532, 534, 582, 583.

Inflexion (Glide of voice), 39, 552, 556, 586.

Instincts, 126, 135, 137 518-520, 522-524 570, of construction and curiosity, 482, 483, of curiosity, 136, 149, 353 357 358, 365, 572, 579, 580, of gregariousness, 491, 567, of pugnacity, 567, of self-assertion, 131, 140, 567, of submission, 140, 482, 483

Interest 97 99, 135, 136, 144, 149 164, 340, 365 416, 433, 545 567, 573, 595 589, 594, 596 608-601, 605, 606, 623, 624, 614

Interpretation, 68, 78-80, 86, 88, 91, 123, 124, 195 204, 240, 241, 244-246, 253, 263, 269, 278, 281 282, 290, 313, 327, 328, 336, 432 452, 453, 533, 534, 539, 648, 650, 651, 658

Intonation 217, 342 427, 442, 492, 547-550, 551, 553, 556, 573, 596

I-tsing, 77, on grammar, 212-216, on memorizing, 638 639.

Jespersen, O 606

Jha, Gangadath (M M), 652

Judgment, 158, 159, 180, 332, 333 528

Kane P V (M M), 228.

Keilhorn (Dr) 653

Keith A B (Dr) 362, 363

Krishnamachariar R , 339.

Language, 381, 384, function of, 420, fundamentals of, 99, 100 630, irregularities in, 562, laws of, 188, mastery of, 616, poetic, 514, 518, thought and language, 538

Language (learning or teaching) 118, 167, 246, 283 363-366, 396 401, 402, 405-407, 424, 425, 478, 432, 442, 456, 511, 514, 518, 533, 535, 536, 538, 540-543, 546 558, 562-564, 570, 572, 574, 579, 584, 586.

empiric, 624, general, 106, 112, 558, 592, 650, 654, heuristic, 358, lecture, 357, 619, logical, 155-157, 161, 290, 321, 322, 336, of Mill, 177, of proof, 125, 169, 170, 305, of study in Pathashalas, 620, oriental method of intensive study, 14-16, 338, 620, 651, 654, 656, 658, 659, Part and whole, 377, 570, psychological, 155-157, 336, 365, 406, 533, 643, rules of, 163, 164, Scientific, 159-162, 298, Western method of extensive study, 113, 375, 643, 645, 650, 651, 654-659.

Methodology, 66, 67, 73, 75, 78, 79, 92, 124, 125, 153, 159, 162-165, 168, 171, 181, 183, 185, 187, 188, 194, 207, 211, 242-244, 246, 263, 264, 281-283, 287, 312, 313, 317, 531, 532, 540-543, 545, 558,

Metres (Prosody), 44, 45, 552, 553, 555, 599

Mimesis, 481-483, imitation, 481-482, suggestion, 481, 482, sympathy, 481-483

Modernists, 94-112.

Modulation, 547, 601, 632.

Mother-tongue, 20, 32, 57, 97, 104-108, 343, 346, 358, 359, 369, 370, 373-375, 395, 426-428, 559, 561-564, 567, 571-574, 578, 579, 582, 584, 588-591, 594, 607, 606, 607, 611, 619, 626-628, 630, 631, 633, 637-641, 645, 649, 658

Motivation, 99.

Musical notes 547.

Nomenclature, 153, 158.

Nouns, 57, 87, 190, 239, 343, 346, 412, 414, 415, 426, 547, 554, 564, 566, 604, 610, 612, 621, 629, 631, 634, 635

- Object, 132, 133, 143, 154, 301, 422, 529; *psychical*, 421, 422, 424, 428.
- Objective, 577, 578.
- Observation, 96, 97, 125, 153, 157, 159, 160, 163, 167, 174-178, 180-182, 199, 202, 206-210, 238, 391, 392, 394, 422, 520, 551, 596.
- Oral tradition, 66, 72, 73, 78, 79, 86, 88, 90, 130, 241, 317-319, 337, 357, 403, 531, 542, 605.
- Oral work, 22, 23, 27, 28, 67-70, 75, 116, 164; chorus drill, 428, 565-568, 570, 571, 575, 591; discussion, 57, 75, 371, 571, 592, 593, 600-603, 640, 641, 647; literary aspect of, 600; method, 67, 69, 70, 405, 406, 428, 454; repetition, 565, 566, 568; reproduction, 568, 572, 576; Vedic recitation, 568-570.
- Organization, 153, 157-160, 162-164, 167, 404, 531, 535, 544, 545, 581, 587, 656.
- Palmer H. E., 366, 372, 373, 395, 406, 566, 610.
- Participles, 219-221, 224, 225, 231, 239, 345, 346, 603, 604, 610, 627, 634-637, 640.
- Particles, 604, 606.
- Pause, 39, 342, 552, 553, 556, 557, 575.
- Pendharkar, Anantabastri, 653.
- Perception, 157, 175, 242, 319, 321, 326, 384, 387, 405, 407, 410, 425-427, 437, 441, 442, 457, 458, 476, 516, 534, 597; *Perceptual aspect*, 421-424; *simultaneous*, 383.
- Phenomena, 130, 134, 155, 171, 173-177, 179, 180, 188, 287, 292, 296-299, 301, 448.
- Philosophy, 133, 134, 315, 319, 327, 328, 332, 378, 468, 514, 529, 530, 535, 537, 539, 543, 653, 657.

Phonetics (Shiksha), 68, 71, 72 77, 118, 184 189, 190, 232, 380, 546, 550, 557, 565 568 569, 575, 584.

Phrasing, 39, 342, 552, 554-556, 575

Pictures, diagrams, etc. 26, 27, 30 38, 61, 62 425, 426, 428, 564, 567, 571, 597, 598 641.

Pitch of voice, 39, 342 547, 548 550, 551, 556 557.

Places of utterance, 547.

Poetry, 35-56, 94, 109, 360, 361, 365, 366, 384, 453, 481-483, 489, 490, 492, 499, 506, 507, 511, 512, 514-516, 518-520, 521, 523-529 534, 536-539, 543, 544, 548, 550, 552, 553, 555, 559, 560, 600, 608, 608, 617, 638, 653, aim of, 36, lesson-plan in, 46-56, nature of verses to be taught in, 37, charm in, 511, 620, function of words in, 45 55, 429, poetic language, 514, 518, and philosophy, 529 530, and prose, 36, 37, Sanskrit poetics, 530 539, theory of *Rasa* applied to, 151.

Poets, 148, 149, 334, 335, 482. 492, 497, 516, 527-530, 540, 550, appreciation of 339, 340, training of, 539, 540.

Preparation, 26-28, 38, 50 564-572, 575, 580, From the known to the unknown, 118, Introduction of words, 564, 565, 570 571, Preliminary discussion, 571, 572

Presentation 28-33, 39-45, 152, 153, 562, 572-608,

Principles of language-study, 18, 19 22, 23, 26, 28 56, 57, 78, 79 87, 88, 115, 116 118, 244, 246, 253, 283, 357, 364-367, 378, 385, 395. 397, 406, 407, 531, 533-536, 539, 541, 543, 566, 571, 572, 605 606, 624, 647, Eastern, 67, 69, 118, 452; Eastern and Western 425-429.

- Probability, 86, 179, 297, 318, 321, 326, 531.
- Procedure (Practical), 158, 159, 163, 540, 542, 558.
- Pronouns, 343, 346, 367, 564, 581, 610, 621, 629, 631, 634.
- Pronunciation, 116, 121, 189, 232, 366, 387, 546, 550, 565, 566, 568, 575, 584, 647.
- Prose, 121, 372, 556, 559, 560, 564, 572, 600, 605, 607, 617, 618, 620, 638.
- Psychical object, 421-424, 428.
- Psychological process, in appreciation, 521-523, 525-527; in *Bhavana*, 247-248; in a poet, 527, 528; in expectancy, 356, 357, 365; in Implication, 458-460, 466, 467, 495; in inference or judgment, 180; in Purport, 511; in speech, 380, 388-390; in Suggestion, 481, 484-486, 495, 507, 511; in the realization of *Rasa*, 512, 513, 521-525, 528, 531, 535-537, 597.
- Psychology (Indian), 60, 126-135, 153, 155, 158, 167, 380-382, 386, 387, 390, 391, 407, 426, 437, 458-460, 466, 467, 484, 512, 514, 517, 519-523, 525, 528-530, 532, 533, 535, 537, 545, 577, 579, conscious and unconscious in, 133; four functions of mind in, 126-128; of Sankhyas, 171, 313; sentiment of the group in, 523.
- Psychology (Western), 60-62, 88, 93, 96, 98, 99, 111, 115, 118, 125, 129, 132, 133, 138, 155, 156, 158, 205, 210, 234, 308, 327, 328, 343, 335, 337, 338, 343, 358, 364, 374, 377, 378, 395, 421, 423, 481-483, 513, 516, 520-523, 525-530, 532, 535, 537, 538, 540, 541, 543-545, 580, 618, 619, 623, 647;

Experimental, 96, 98 114, Faculty (transfer of training), 96, 98, 126, Instinctive level, 482; of the Group, 129, 132, 133, 135, 136 144, 151, 155, 481, 482, 523, 545, Psycho-analysis, 128, and Philosophy, 133, 134, Schem (pattern), 423, Ultra-Behaviourists, 132, Unconscious level, 127, 128, 132, 135, 380, 529, .

Pupils (average) 93, 97, 99-101, 105, 110-112, 114, 115, 117, 120-122 156, 157, 204, 206 210 226, 230, 231, 234, 237-239, 250, 336, 337, 340-344, 349, 353, 358, 365, 369, 372-374, 376, 396 402, 404, 405, 426-428 432, 454, 542, 559-563, 565-567, 569-571 582, 584-587, 590-594, 596-598, 608, 608, 612 613, 618 620, 623-628, 633 634, 638-645, 650.

Purpose, aim or intention, 151 152, 163, 187, 243, 247, 248, 266, 270, 282, 289, 334, 381, 382, 416, 445-452, 455, 456, 464-468, 476-480, 481 490, 491, 493, 494, 497, 498, 502-506, 511, 531, 544, 552, 577, 582

Questionnaire on Sanskrit Teaching, 3-6

Questions, 22, 23, 28-32, 39-43, 50-56, 70, 73, 76, 349-352, 355, 357 381, 365, 368, 375, 376, 455, 538, 553, 562, 571, 574 588, 590-596, 603, 605-608, 632, 634, 637, 639, 641, 642, at the advanced stage, 360 594, at the initial stage, 360, 593, comprehensive, 358 596, drill, 584, formal, 349, 359, in the mother tongue 358, 584, 594, logical, 582, mechanical, 586-588, 590, on a dialogue, 593, on compounds, 360, on the causal connection, 594, peculiarity of Sanskrit qs, 586, 590, 591, 595, Psychological, 583, Question forms, 351, 352, 581, 587, 633, 634; questioning devices, 581, teaching, 579-582,

591, 593; testing, 579, 580 582, 591-593; thought, 583, 584; variety in, 352, 360.

Racial character, 320, 326.

Reading and recitation, 19, 21, 28, 33, 38, 39, 45, 46, 50, 56, 116, 342, 374, 405, 545-557, 566 568 571, 572, 574, 575, 608, 634, 643 647; auxiliaries of, 552; chorus, 576, expressive, 546-548, 550, 550, 557, 574, 575, faults of, 557; model 575; of poetry, 548, 552, 553, 555; of prose, 552, 553, silent, 51, 576-578, 601, 639.

Readymade forms of words, 57, 59, 88, 105, 116, 235, 239, 240, 562, 612, 613, 616, 622-626, 628-632, 634-636.

Reason and reasoning, 96, 97, 126-129, 155, 167, 181 200, 380, 481, 492, 506, 510, 514, 522, 656.

Recapitulation, 157, 578, 607, 608

Reception and reproduction, 560, 575.

Records of the past, 317-319.

Relation, 174, 175, 200, 202, 204, 210, 245, 300, 355 366, 376, 378, 392, 386, 390, 392, 393, 397, 399, 400, 408, 409, 416, 422, 428, 433-436, 442, 444, 445, 450, 452, 458-462, 468, 472, 474-476, 483, 484, 501, 504, 507, 509, 511, 513, 514, 517, 520, 527, 539, 576, 577, 593, 597, 601, 633.

Research, 322, 331, 650-653, 655-657.

Resonance, 39, 552, 554, 556.

Revision, 564, 580, 582, 609, 620.

Richards I. A. (Dr.), 526, 527, 529.

Sanskrit, aim of studying and teaching, 19, 21, 108, 112-113; Basis Sk. 612, 618; Brahmanic Sk., 217, 218, 324; Sk. & Civics, 95; classical, 185, 189, 190, 214, 218, 219, 223, 225, 226, 232, 324, 327, 448, 561.

563 564, 570, 617, 654, compulsory or optional, 110-112, cultural value of, 93 95, 103 107-109, dead or living 20-21, 101-103, 215-217, 656, difficult or easy, 99-100, 102, 103, & English 102, 106-107, formal study of, 99, 100, fundamentals of, 601, 630, growth of, 216, 238, 323, 324, Govt Sk Colleges, 16, 619, 642 635 656, graded course in 401-402 405, & Hindi, 104, 106 108, humanistic study of, 99, 100, 103, importance of, 1, 48, inflexions 562, & law, 95-96, Matriculation std of, 10, 104-106, 108, 112, 113, 620, 621, 642-645, & medical science, 95, & modern Indian languages, 103, 104, 118, & modern problems, 100-101, & mother tongue, 103 107, 115-116, 118, 121, & politics, 93, popularization of, 558, 612, 620, 642, 644 647, position of Sk in ancient times, 216, 217, position of Sk in the modern curriculum, 35, 106-108, 644, & Prakrits 104, 106, public attitude towards Sk, 13, & science 95, 109 110, spoken Sk, 58 68, 101, 198, 202 215, 218, structure of, 117, 222-223 407, 586 629, 649, utilitarian value of 93, 95, 107, Vedic Sk, 119 189, 190 198, 199, 324, 548, 560

Sanskrit studies, deplorable condition of, 2, 6 9, 13-14, remedies for the improvement of 10 11, 16-18

Science, scientific aspect or method, 133, 153, 159 162, 164, 171, 173, 181, 182, 199, 200 204 206, 210, 211, 234 238, 282 284, 308, 312, 316 322, 326 328, 331 407, 464 506 530 533, 536, 616, 619, 624, 643 647, 653, 658, ancient, 95, 109 183, modern, 95, 182, 183, 294, 298, 308, scientific explanation, 161-163 171, 173, 204, 210 283 287, 316 407 643

Science of teaching, 79, 122, 123, 149-154, 234, 283, 336, 337, 340, 341, 352, 357, 358 361, 363, 374, 394,

531, 532, 534, 535, 538-542, 545, 558, 587, 589-591, 623, 624; group teaching, 365, 374, 375, 377, 645.

Self-expression, 576, 577.

Sense appeal, 37, 42, 55, 56, 70 565, 566, 594, 605, 618

Sentence (construction), 115, 211, 222, 223, 231, 237, 245, 246, 282, 283, 346, 347, 352, 353, 367, 368 385, 390, 391, 393, 394 401-405, 426, 442-444, 450, 452 454, 492, 496, 504, 507-511, 522, 538, 547-549, 552 554, 555, 562, 564, 565, 581, 582, 585, 593, 595, 601-605, 607, 611, 612, 623 629, 630, 633, 640, Active 220, 345, 346, 348, 603 609 611, Order of words in, 222, 345, 381, passive, 220, 221, 346, 348, 603, 609, 611, 634, 640.

Sentiments, 136, 137 140, 142, 143, 486, 488, 503, 514, 516 518 525, 545, 547, 551-554, 599, 600

Shastris and their method, 2, 3 7, 9, 12-15, 38, 40 42, 47, 57, 77 78, 88, 101, 113-114 116-118 120, 121, 327, 330, 331, 335, 337, 338, 340-344 349, 361, 363, 367, 369-372, 374, 375, 335 377, 454, 455, 531, 541, 542, 555, 574, 583 607, 611, 612, 614 620, 625, 639 642, 647, 651-658.

Shelley on poetry and philosophy, 529

Speech and thought, 61-62, 158, 159, 200, 378 384, 395, 398, 402, 538 594, Sequence in speech 389

Stage,—advanced, 100, 103, 105, 106 155, 342, 344, 357, 360 363 370, 371 375, 395, 398, 401 402, 405, 406, 428, 433 434, 443, 535 539, 560 562, 571, 572, 576 583 585 594 596-598, 600, 617-619, 624, 638, elementary, 99, 105, 114, 117, 1-1, 341 343, 357, 360, 363, 370, 371, 375 395, 401, 402, 405 406, 426 428, 432-434, 535 538, 539, 559 562, 564 571, 572, 576, 584, 585, 591, 596-598, 600, 601, 618,

- 619, 628, 634, 641, first lessons, 115—117, 629—633.
- Standardization 310, 615.
- Stein O (Dr.), 652.
- Sten Konow (Dr.), 656,
- Stimulus and response, 141, 437, 519, 520
- Stormzand, Martin J, 593
- Study,—detailed, 434, 455, 564, 576—578, 580, 582, 585, 597, 588 592, 646, extensive, 15 540, 620, 650, 651, 655, 659, general, 564, 573 578, 585 587; higher S., 113, 363, 642 643 645, 647, 650, historical method of, 327, intensive, 15, 338 365, 454, 540, 614 620, 638, 643 644 646 651 654 656, 658 659, Self study, 536, 591, 620, 644, 645
- Style —nominal 57—59, 73 83, 116 117, 184—186, 199, 216—226 229, 230 231, 238 240 313 540 622, of Shastras, 223—224, verbal 116, 216, 217, 280 231, 238, 622
- Subject, 132, 133, 143, 153, 154, 301, 329.
- Sublimation, 128, 135, 156, 328, 521
- Suggestion 358, 360, 409, 466, 467, 476—478, 480—483, 491 494, 496, 502, 511, 518, 519 523 609, 646
- Syllabus, of colleges 35, 642, 643, 645—650, of high schools, 614, 620—645, 647, of Shastras 280, 614—620, Wider specialization, 284, 286 337 617, 618.
- Synonyms and homonyms, 5, 209, 371, 373, 491—492 609.
- Syntax 186 196, 222, 235, 247, 256, 258, 274, 281, 342, 348—351 359, 360, 460, 561, 604—606, 610—614, 622, 623, 630, 631 633, 637, 639, 640, syntactical peculiarities 604—605, 610, 613, 614, syntactical rules, 344—348.
- Syntactical unity, of *Pada*, 443, 444, of *Valya*, 264, 279, 288 443—445.

Synthesis, synthetic method, 14, 35, 42, 43, 47—49, 105, 122, 123, 146, 153, 157, 159—163, 187—188, 244, 281, 282, 286—316, 327, 328, 332, 335, 338, 340, 372, 375—377, 383, 384, 387—390, 399, 404, 405, 422, 433, 437, 438, 440, 452, 455, 487, 484, 524, 525, 527, 533, 525, 537—539, 572, 576—578, 583, 595, 598, 599, 601, 602, 607, 609, 620, 623, 628, 640, 657, higher or wider synthesis, 292, 607, in poetry, 42, 43, 47—49, 338—340

System, 158, 159, 162, 164, 165, 184, 187, 244, 282, 285, 293, 312, 313, 315, 316, 545, ancient Indian, 165, 166, 168, 170, 171, 173, 182, 185, 188, 193, Condensation, 187—188; expansion, 187—188, organization, 187—188

Tagore, Rabindranath, 339

Teachers (of Sanskrit), 11—13, 21, 23—25, 32, 37, 40, 87, 89, 90, 154, 250, 264—266, 303, 313, 336, 337, 342, 343, 358, 360, 365, 374—376, 395, 432, 442, 449, 454, 455, 538, 542, 543, 568, 564, 565, 567, 570, 574, 577—578, 582, 587—592, 595, 599, 600, 612, 613, 640, ancient, 336, Vedic, 569

Teaching of literature (Sanskrit), 11—12, 25—34, 278, 340—344, 432, 433, 564, 581—583, 585, 596, 607, 611, 612, 614, 616, 620, 634, 637, connected passages, 26, 120, course in, 614, 616, descriptions & stories, 33, 220, 281, 559—561, 572—574, 593, 606, 631, dialogues or drama, 34, 46, 47, 100, 220, 559, 561, 593, 617, dramatic rules applied to, 150—153, emotional approach in, 150, general policy in, 105, life situations in, 594, literature in high schools, 637—638, literature taught at the Pathashalas, 617, parallelism in, 598, similarity & contrast, in 598, use

of Purport in, 454-455, variety in, 100, Word-pictures in, 596-597.

Telang K. T. (Justice), 654

Telling or lecturing, 23 40-42, 186, 274, 357, 361, 376, 454, 538, 572-574, 580 583, 591 592 595-596 607, 619, statements, 601, story-telling 572-574, 606

Text-books, 5 26, 559-563, 574, 575 578 582, 584, 586 592-594, 604 605, 608 611, 620, 637, 641, 646, 647, 650-652

Theory & Practice, 79, 87, 112, 148-150, 153, 154, 406, 534, 539, 540, 542, 544 551, 558

Thibaut G., on Shankaracharya, 306-307

Thinkers or scholars, Eastern, 14, 15, 133, 182 322-325, 395 396, 651-653, 657-659, modern, 13, 330, 331, 334, 654, 655, Western, 14 100 108 133 135, 323, 324, 326, 338, 395 542-544, 651-654, 657, 658

Thorndike, 96

Tilak B G (Lok.), on necessary portions of grammar, 621-622

Time & space, 95 131 298, 312, 319 320, 325-327, 423, 447, 453, 463, 491 492, 522, 523 idea of Yugas, 329

Training in methods, 650, of poets & teachers, 539, 540

Transformation, 602, 609, 623

Translation, 4, 10, 22, 24-25, 32, 94, 96 98 342, 363, 372-375, 405 427 563, 566, 587, 588, 591, 594, 607, 638-641 647 649, Translation method, 563, 565 587 588, translations of Sanskrit works, 94, 98, translation into Sanskrit, 611, 639-641, 649,

Truth 158, 159, 161, 162 165, 167, 285 290, 293, 306, 308, 332, absolute or ultimate 307, 330, 331;

- historical, 317, 319, 321, 322 324, 330, 331; literary,
 319, Scientific, 322
- Unbiased attitude, 163 182.
- Understanding 575, 584, 587-589, 594, 599.
- Uniformity of Nature 172 174, 175 178-180
- Unit of language—a sentence, 115, 119, 120, 246, 385,
 393, 394, 401 403-405, 425, 564
- University,—curriculum, 104, 619, 620, examinations,
 ■ 10, 541, 558 620 623, 637-639, 642, 647-
 650 graduates 340 342, 343, 364, 541, 619, 647,
 649, requirements 639, 645-647, 650, 653, 656,
 students 363
- Utilitarianism 107, utilitarian subjects, 93, 95, 106 107,
 110, 112, utility & culture, 108
- Vedic literature, 68-72, 183 199, 241, 287, 313 317,
 329, 448, 449, 452 456, 560 561, 568, 653, Aranya-
 kas, 183 Brahmanas, 69-72, 76, 183, 217, 241,
 279, 317 324, 560, Samhitas, 68, 69, 183, 190,
 241, 300, 324
- Verb, 57-59, 105 116, 190, 218, 239, 240, 246, 271,
 343, 348, 397 411, 414 432 547, 554 555,
 564 566 608, 610 612 613 621-623 625-629,
 632 634, 635; as the principal word, 247-248 396,
 404 position of the finite verb, 117, 219, 220 225,
 627, 629, 632, 633.
- Vocabulary, 371 372, 401, 559, 561, 563, 569, 591,
 603 638, 639, *Tatasma* words, 171, 503.
- Winternitz W., 318 653
- Words, 26-28, 38, 56-57, 120 121, 185, 188, 189,
 200, 201 204 210, 211, 245, 246, 341, 343 367,
 371, 373, 378 381-385, 390 391, 393 397-403,

403, 407-412, 414-429, 434, 437-443, 446, 447, 451, 452, 455, 457-459, 483-485, 490-492, 495-498, 504-509, 510, 511, 515, 522, 524, 525, 535, 536, 539, 547, 553-555, 557, 551-568, 570, 571, 575, 578, 581, 582, 585, 586, 591, 594, 595, 598-602, 606, 608, 610, 623, 627, 629, 631, 633, 636, equivalents, 602, frequency of 561; inflected, 633; interrogative, 585, 587; introduction of, 27, 38; 561, 565, 570, 571, 595; new words, 562, 566, 567, what is a word, 201.

Yuan Chwang, 77, 217, 337.

INDEX: B

अक्षरवाक्यांशं, 61, 394, 401, 404.

अग्निपुराण, 228.

अतिदेश (चादक), 82, 258-259, अनिदेशसूत्र 194, 197.

अद्वयकल्पना, 270, 399.

अधिकरण, 75, 81, 123, 185, 198, 241-242.

अधिकार, -विधि, 69, 251, 293-295. -सूत्र 75, 194, 198.

अधिष्ठान, 132, 133, 291, 293, 296, 298-299, 300, 320.

अध्यरोप पवाद, 303, 307.

अध्यास, 132, 289, 300-303, 314, 316, 471-473, 478, 480; -माध्य,
302, 314, 316

अध्याहार-अर्थ 410-441; -पद 75, 204, 440, 442, 443.

अनुबन्ध, -व्याकरण 193, 194; -चतुष्टय 121-122.

अनुपम, 169, 287, 290, 291, 307-311, 314, 319, 387, 422,
435, 440, 520, 524, 571, 593-595, 597, 600, 605.

अनुपास, 130, 139, 141-143, 485, 488, 489, 513-519, 521-524.

अनुवृत्ति, 198.

अन्वय (नयनं), 341, 344-349, 355, 369, 371, 397, 399, 400
402-405, 435, 436, 441, 449, 460-462, 504, 507, 508.

अन्वयप्ररोप (ओङ्क, वदास), 344, 349, 350.

अन्यद्वयनिरूप (आगपेक्षा). II, 60, 61, 91, 125, 155, 172,
175, 177, 207-210, 235, 242, 309-312, 392, 393, 426,
531, 532.

अन्यद्वयनिरूप 450, 460, 462-464.

अनित्यमिष्टानन्द, 27, 29, 61, 92, 110, 245, 393-394, 396,
397, 401, 402, 405-407, 425, 429, 434, 515, 538.

अपक्षे, 108.

अपवाद, 91, 192, 203.

अपूर्व, 243, 244, 252, 276

अपूर्वमिधि, 280-289.

अपोद्धार, 404.

अप्रमा, 158, 159, 167.

अभिधा-याव्यार्थ, 120, 399, 407-433, 457-491, 493, 495-470,
472-477, 479-491, 494-509, 510, 514-516, 518, 519,
522, 524, 525, 535, 536, 539, 539, 541, 544.

अभिनवगुप्त, 143, 285, 338, 494, 499, 512, 513, 515, 517-
528, 530; अभिनवभास्ती, 512, 513, 517, 520-522; चन्द्र-
लोचन, 499, 508-510, 513-515, 517, 518, 525.

अभिहितान्तराक्षर, 20, 92, 119, 245, 281, 390-407, 433,
434, 504, 533, 538.

अभेदप्रतिपत्ति, 467, 469, 474, 476-490, 501, 502, 597.

अभ्युदय, 129-131, 294, 328.

अमरकोश, 59, 73, 90, 114, 120, 371-372, 609.

अर्घ्यप्रकृति, 144, 145, 147

अर्घ्यवाद, 69, 70, 247, 249, 270, 279-281, 317, 330, 396,
443, 444, 453; अनुवाद, 69, 276, 280, 444; गुणवाद, 69,
280; गूढार्थवाद, 69, 280.

अर्घ्यशास्त्र (कौटिल्य), 68, 76-78, 80-86, 95, 219.

अरुद्धार, 42-44, 47, 53-54, 59, 149, 338, 340, 474, 484,
489, 490, 496, 514, 516, 518, 536, 597-598, 600.

अवतरणिका (आनन्दमिरि), 42-43, 53, 54, 376, 377, 454.

अविद्या, 289, 291, 300, 301, 523.

अष्टषात्, 212, 235

अरङ्कार, 126, 127, 131, 132.

आकाङ्क्षा, 29, 41, 87, 120, 249, 250, 256, 259-261, 353-358, 376, 400, 433-435, 442, 443, 445, 446, 504, 570; इतिकर्तव्यता, 249, 354, उच्चाप्य, 70, 90, 358, 579, उचित, 70, 90, 358, साधन, 249, 354, साध्य, 249, 354.

आत्मन्-जीवात्मन्, 127, 129, 132, 287, 289, 301, 303, 304, 309-311, 316, 379, 380, 382, 417, 470, 471, 529.

आनन्दवर्धन (धन्यालोक), 149, 150, 338, 339, 483-489, 491-495, 497, 501-502, 504, 512, 517.

आलङ्कारिक, 78, 118, 120, 335, 339, 369, 393, 409, 415, 429, 460, 463, 464, 470, 471, 494, 505, 530, 535, 536, 539.

इतिहास-पुराण, 70, 317, 327, 329.

ईश्वर, 295-297, 309, 310, 313, 471.

उत्पत्तिविधि 69, 251, 252

उत्तरार्ग, 91, 203

उदाहरण, 125, 167, 173, 206, 683

उद्देश-रक्षण-परीक्षा, 81, 125, 153, 167, 169, 170, 195.

उपचार (मति), 356, 467, 468, 473, 494, 497, 501, 502

उपनिषद्, 70, 134, 143, 166, 171, 183, 217-218, 244, 287-289, 292-295, 298, 304, 308, 310, 311, 357, 362, 378, 380, 533, 560, कठ, 294, 300, 308, केन, 309, कोरीतकि, 308, चान्दोग्य, 71, 294, 300, 308, 309, वैत्तिरीय, 144, 294, 309, प्रश्न, 300, बृहदारण्यक 70, 126, 300, 308, 309, 311, माण्डूक्य, 128, 288, 300, 303, 304, 308, 312, मुण्डक, 71, 296, 300, श्वेताश्वतर, 300

उपमान 59, 70, 81, 90, 91, 110, 125, 242, 325, 326, 336, ' 358, 422, 473, 474, 534, 597.

उपसर्ग, 634, 637.

उपसंसार, 276-278 '.

उपाधि, 174, 176-178, 205, 302, 309, 412, 413.

करण, 171, 202, 219-251, 438 509.

कर्म-उपासना-ज्ञान, 292, 313

कविरहस्य (इलासुष), 58, 237

कांत्य (कलार्प, वीमार), 58, 225-230, 232, 233, 238, 610, शर्ववर्मन्, 225-227

कात्यायन, 109, 202, 361, 362.

कारक, 28, 35, 36, 40, 57, 59, 72, 87, 88, 115, 117, 202 210, 235, 236, 239-240, 250, 343, 345-347, 369, 370, 390, 442, 563, 593, 611-614, 616, 621, 622, 629, 630, 633, 636, 648

कालिदास, 11, 20, 21, 40, 48, 325, 336, 339, 561, 653, कुमार-सम्भव, 486-488, 521, 617, मालविकाग्निमित्र, 11, 80, 336, मेघदूत, 339, रघुवश, 34, 120, 121, 560, 617, 621; शाकुन्तल, 521, 617.

काव्यविन्ना (काव्यमदतर्काचार्य), 339.

काशिकावृत्ति (वामन-जयादित्य), 58, 211-214, 216, न्यास (जिनेन्द्र-इन्द्रि), 212, '.

कुमारिलभट्ट, 242, 445, 474, 475

केवलजातिवादोदिन्, 188, 224, 263, 284, 286, 291, 410-413, 415, 420-423, 425-427

केवलव्यक्तिवादोदिन्, 410, 415, 420, 421.

क्रमावस्था (नाट्य), 144-147

शेमेन्द्र, 540.

श्लेषवाक्यायं, 403, 404.

श्लेषान्वय, 23, 28, 29, 32, 39, 41, 48, 70, 87, 89, 90, 205, 250,
349-367, 374-377, 403-406, 434, 531, 538, 539, 542,
558, 559, 579, 581, 586, 619, 633, 637; श्लेषान्वयः
काव्यशास्त्राणि च, 361, 365, 534; श्लेषान्वयो मीमांस्य च, 352-
354; गुणाः, 365-366.

स्वातिपञ्चक, 298-300, 302.

गुण (काव्य), 140, 238, 484, 516, 518, 548, 600.

गुणविधि, 251, 252.

गौडपादाचार्य (माण्डूक्यकारिका), 128, 288, 300, 303, 304, 308,
312.

गौतम, 76, 165, 167, 170, 183, 241, 242.

चरकसंहिता, 68, 80, 166.

चित्त, 126, 127, 520.

चिद् चक्षिद्-नैसर्ग्य, 298, 301, 302, 306, 309, 310, 390, 523.

जगन्नाथ, 39, 143, 519, भास्करभट्ट, 523-524, 530.

जाम्बव 128, 130, 131, 308, 307-310, 313, 314, 379, 524;

जाम्बवार्जव, 128; जाम्बववृत्ति, 128, 299; जाम्बवत्वम्, 128.

जातकमात्र, 213, 215.

जाति-व्यक्ति, 175, 200, 201, 245, 387, 410, 422, 425-427.

जातिविशिष्टव्यक्तिवादिन्, 415-417, 420, 421, 424, 425.

जात्यादिवादिन्, 413-415, 420, 421, 424, 425, 429.

जैन, 134, 168, 185, 216, 284, 313, 323.

जैमिनि, 74, 76, 241.

तत्त्वसङ्ग्रह (शा-तयसिंह), 285.

तन्त्रयुक्ति, 68, 78-88.

तर्क, 177-179, 289.

तर्कसङ्ग्रह-दीपिका, 19, 353, 355, 408, 434, 443, 445, 617.

तात्पर्य, 32, 36, 74, 76, 87, 120, 123, 281, 287, 288, 292, 293, 304, 315, 341, 343, 360-361, 375-378, 396, 400, 405, 433-458, 460-464, 475, 504-511, 522, 534-539, 541, 575, 583, 601-602, 607-608, 639-640; तात्पर्यानियामक, 447.

तात्पर्यलिङ्ग, 124, 288, 452-453.

तात्पर्यानुपपत्ति, 460-464, 536.

दण्डान्वय, 29, 41, 87, 89, 344-350, 352, 353, 358, 361, 363, 365, 370, 403-406, 434, 534.

दण्डिन्, काव्यादर्श, 369; दशकुमारचरित, 36, 560, 617, 621.

दयानन्दसरस्वती, 232-233, 239.

दृष्टानि, 389.

धर्म, 240, 241, 282, 289, धर्मशास्त्र, 76, 77, 95, 244, 269, 453, 653.

धर्माकृत (धर्मवैकल्यायनसिन्), 339.

धातुरूपावलि, 59, 114, 116, 235, 236, 616, 625, 628, 634-636.

ध्वनि, 335, 338, 340, 381, 384, 481, 483, 484, 489, 492-495, 497, 501, 502, 507, 510-512, 515, 517, 537, 539, 599-600; अत्यन्ततिरस्कृतवाच्य, 499, 501; अभिधा ध्वनिश्च, 484, 491-493; अभिधामूल, 490; अर्थान्तरसङ्क्रमित-वाच्य 499-501; अलङ्कारध्वनि, 489, 515; अद्विवक्षितवाच्य, 498-503; असंनक्षकमन्यद्वाच्य, 485, 487-489, 525, 526; ध्वनि-र्मक्तिश्च, 494, 501; रसध्वनि, 484, 485, 489, 495, 506, 512,

515, 517, 525; लघुगा घनिष्ठ, 493-498; लघुगमूढ, 491, 494, 498; वस्तुत्वनि, 489, 515; विचित्रान्यपरवाच्य, 485, 498, 502; मन्दयक्रमव्यङ्ग्य, 485-487, 489, 526.

नागेष्ट, 196 285, 356, 390, 447; परमलघुमन्त्र, 356, 381, 391, 447; परिमाणेन्दुचेखर, 186, 191, 192, 196, 203.

नाट्यवृत्ति, 144, 146-151.

नामघण, 246, 270.

नामम्प, 293-295, 297, 298, 301, 309, 311, 320, 378, 379, 382.

नासरीयसूक्त, 300

निधम, -विधि, 266-269. -सूत्र, 194, 197.

निरुक्त-यास्क-निबन्ध, 62, 69, 71-73, 75, 91, 118, 184, 189, 190, 199, 238, 430, 625; दुर्गाचार्य, 62, 73.

निःशेष-मोक्ष, 129-132, 167, 289, 292, 294, 297, 328.

निर्देश, 247, 270-275, 279, 443; सूत्र, 197.

न्याय, स्वच्छेदोत्, 438; प्रधानमलनिर्वाण, 316; शास्त्रचन्द्र, 291

न्यायदर्शन-नैयायिक, 68, 76-78, 91, 118, 164-173, 175, 179, 181, 186-188, 195, 196, 200, 202, 224, 238, 241-243, 283, 284, 286, 291, 296, 302, 308, 313, 316, 337, 352, 353, 382, 383, 385, 393, 397-399, 403, 404, 407, 409, 410, 415-417, 433, 436-441, 443, 445, 448-450, 455, 456, 460, 464, 470, 513, 530-533, 535, 539, 541, 615-617, 653.

पञ्च, 124, 266

पतञ्जलि (व्याकरणमहाभाष्य), 58 63-64, 75-77, 89, 90, 186, 189, 196, 199-211, 214, 224, 232, 233, 238, 361-364 382, 413, 546.

पटञ्जल, 71, 75, 190, 341, 343, 359.

पटपाठ, 71, 190 (शाक्य).

- पद-वाक्य-प्रमाण, 67, 68, 76-73, 86 91, 92, 183-186, 283,
 286 287, 292 313, 327, 335, 337, 340, 533, 534,
 539, 544
 पदसंस्कार, 91, 191, 208, 211, 236-239, 385;
 पदार्थ, 81 124, 155, 167 428.—कथन 341, 367, 370-375.
 पञ्चतन्त्र 10 34 112, 120, 121, 214, 220, 221, 560, 600,
 614, 617, 621, 643.
 पञ्चमहासागर, 10, 11, 32, 37 57, 117, 121, 344, 352, 614-618.
 परिभाषा, 76, 194-196 229 232, 648, 649,—प्रकार, 196, 203;
 —रूप, 76, 194 195, 229
 परिसङ्ख्या, 203, 266-269.
 पर्युदास, 273-278
 पाठ्याङ्क, 552
 पाठ्याङ्कार, 550-551.
 पामिनि (भट्टाचार्य) 58, 71, 72, 74-77, 185, 189-193, 195-
 199, 201, 202, 206, 211, 212, 214, 216 218, 225-227,
 229, 230, 232-235, 239, 362, 615, 616, 618, भट्टाचार्यी-
 रचना, 192-193; च.तुल्य, 626, प्रत्याहार, 193-194; रूप-
 लक्षण 194
 पूर्णसंस्कार, मेवसंदेश-विशुद्धता, 339
 पौण्डरिक, 169, 318.
 प्रकरण, 88, 252, 257-261, 447; —प्रथ, 617.
 प्रकृति, मीमांसा 258-260; साङ्ख्य 296
 प्रकृति-प्रत्यय 57, 87, 88, 90, 105, 120, 188, 190, 191, 199,
 207-209, 211, 237, 404, 431, 432, 435
 प्रक्रिया, 305.

प्रक्रियाकौमुदी (रामचन्द्र), 58, 228, 229.

प्रणवे, 378, 386.

प्रतिज्ञा-निगमन, 124, 377.

प्रतिप्रसव, 277.

प्रतिपक्ष, 273, 274, 276-278.

प्रत्यभिज्ञा, 61, 386, 387.

प्रत्याहार, 193, 194, 226.

प्रसोद्यचन्द्रिका (वैजलभूषति), 236, 237.

प्रमा, 158, 159, 167, 171, 179, 182, 319, 321.

प्रमाण, 86, 91, 125, 158, 165, 167, 168, 170, 171, 182, 186, 188, 242, 252, 253, 265, 283, 284, 286, 287, 291, 301, 302, 313, 315, 318, 326, 332, 335, 432, 531, 534; अनुभव, 287, 290, 291, 314, अनुमान (तर्क), 289-290, 321, 326; इतिशेषे प्रमाणानि, 326, ऐतिस्य, 318, 326; प्रत्यक्ष, 318, 321, 326. प्रमाणमयोदा, 291; मीमांसकान्; प्रमाणानि 242; शब्द (श्रुति), 91, 92, 242, 289, 290, 311, 314, 315, 318, 321, 326, 534, 543; सम्प्र, 86, 179, 297, 318, 326, 531; सर्वदार्शनिकानां प्रमाणानि, 166-169.

प्रमाता, 301, 302.

प्रमेय, 158, 167, 168, 301, 302.

प्रयोगविधि, 251, 264-265.

प्रयोजन, 82, 121, 151-152, 163, 167, 187, 243, 464

प्रयोजनाभिधि, 450, 463.

प्रातिशाख्य 71, 72, 189, 546, 569-570

बाण, 20, 21, 56, कादम्बरी, 36, 560, 617, 621; हर्षचरित, 36, 284, 285, 318, 617.

बाध, 275.

हृदचरित (अश्वघोष), 215.

- बुद्धि, 96, 97, 126-129, 155, 167, 181, 290, 380, 481, 492, 506, 510, 514, 522, 626, समस्तप्रत्यक्षमार्शिनी बुद्धि, 387-390, 440
- बौद्ध, 77, 134, 168, 185, 211, 212, 214, 216, 217, 235, 238, 284, 299, 302, 311, 313, 316, 323, अपोह, 417, 420, 421.
- ब्रह्मन्-परमात्मन्, 132, 165, 209, 244, 287, 289, 291-300, 303, 304, 306, 309, 310, 313, 314, 316, 329, 378, 417, 453, 470, 523, 524.
- भट्टनायक, 513-519.
- भट्टिकाव्य, 58, 237, चरमङ्गलटीका, 237.
- भरत (नाट्यशास्त्र), 39, 46, 135-139, 140, 144-151, 153, 338, 512-515, 517, 518, 522-525, 532, 533, 545-547, 557, 617, 621, 653.
- भवभूति, 48, 337, 339, 561, 617, 653.
- भाव, 136-138, 142, 481
- भावना, 69, 247-252, 271, 279, 354, 514, 515, शाब्दी आर्थी च, 248, 272, 280.
- भावविकार (षड्), 320.
- भाषापरिच्छेद, 354, 355, 409, 445, 459.
- भाष्य, 65, 75, 92, 183-187, 224, 324, ब्रह्मसूत्रशास्त्रभाष्य, 186, 224, 290, 291, 295, 302, 313-316; वात्स्यायनभाष्य, 186, 224, शाबरभाष्य, 186, 224, 362, 363.
- भाष, 561, 621.
- मण्डूक्युक्ति, 198.
- मन्त्र, 246, 252, 270; -शास्त्र, 131.
- मनुस्, 126, 127, 129, 380, 423.
- मम्मट (काव्यप्रकाश), 36, 37, 61, 400, 412, 464, 475, 479, 484, 491, 492, 494, 505, 506, 508-510, 513, 541, 617.

- महिनाथ, 11, 23, 29, 42, 363, 599.
- महामारत, 10, 37, 48, 95, 112, 121, 317, 329, 338, 339, 357, 560, 614, 618, 621, 623.
- महामारतवाच्यनिर्णय, 339.
- महावाक्य, 87, 264, 287-288, 309, 439, 443, 445.
- माया, 288, 291, 295, 296, 298-301, 309.
- मिश्रशब्दार्थ, 299-300.
- मीमांसा-मीमांसक, 27, 29, 41, 61, 68-70, 74-79, 88, 91, 92, 118, 123, 131, 185-188, 196, 197, 200, 201, 203, 220, 240-248, 252, 255, 264, 270, 271, 274, 278, 281-284, 286, 288, 289, 302, 313, 317, 352-354, 361, 382, 385, 386, 397, 403, 404, 410, 412, 413, 416, 418, 425, 432, 443, 444, 448, 449, 452, 453, 505, 508, 513, 530-532, 535, 539, 541, 615-617, अथर्वसंहिता भाष्येऽपि च, 77, 187, 617; इतरशास्त्राणि मीमांसा च, 244, 245, 281-283; न्यायो मीमांसा च, 241-243, ग्रामाकर-मीमांसक, 69, 169, 242, 243, 245, 302, 393, 396, 397, 440; भाट्टमीमांसक, 69, 168, 242, 243, 245, 302, 398, 399, 403, 404; व्याकरणं मीमांसा च, 196-198, 203.
- मुग्धशेष (बोरदेव), 58, 228, 232, 616.
- मुञ्चद्विह, 46.
- योगदर्शन, 126, 134, 185, 284, 292, 313, 316.
- योग-योगिकार्य, 57, 88, 254, 429, 431-433, 465; योगरूढि, 429-431; योगिकरूढि, 429, 431; योग (वाक्ययोदना), 81.
- योग्यता, 29, 41, 87, 120, 353, 355, 356, 358, 376, 400, 433-435, 443, 445, 446, 504.
- रस, 42, 47, 48, 136-144, 148-151, 154, 335, 338, 340, 484, 486, 488, 489, 495-497, 514, 516, 517, 519, 521, 523-525, 528, 529, 532, 537-539, 599-600;

अद्भुत, 137, 547, 552. अनुमितिवाद, 514; अलौकिकरस, 142, 519-525, उत्पत्तिवाद, 513, कल्प, 137, 514, 547, 550-553, 556. बीमत्स, 137, 547, 552, 556; भयानक, 137, 523, 547, 550. भुक्तिवाद, 514-516; रसप्यनि, 338, 484, 485, 489, 506, 512, 515, 525, रससूत्र, 140, 513, 514, 517, 518, रौद्र, 137, 547, 550-552, लौकिकरस, 519-520, शीर, 137, 547, 550-552, 556, व्युत्पत्तिवाद, 517-518, शास्त्र, 137, गृह्यार, 137, 488, 547, 551, 556, दारुण, 137, 547, 551, 552, 556

रापवमद, 339.

राजतरङ्गिणी (कल्प), 318

राजप्रेम्बर (काव्यमीमांसा), 65-66, 73, 540, 546, 548, 557.

रामायण, 10, 37, 48, 112, 121, 317, 329, 560, 614, 618, 621, 643.

रत्नमाला (भौमक), 58, 237.

रीति, 149, 338, 484, 599, 600, गौरी, 73, 219, 369, 549, पाषाणी, 548, वैदमी, 219, 369, 548.

रुद्रि-रुद्राय, 57, 88, 254, 429-433, 464, 465, 493, 507, 508

रुद्रमाता (निमलनरावती), 58, 228, 229.

रुद्र-रुद्राय, 206, रुद्राय, 206.

रुद्र-रुद्राय (रुद्राय), 57, 58, 64, 114, 116, 163, 236-237, 239, 240.

रुद्र-रुद्राय, 120, 270, 273, 276, 279, 291, 339, 409, 412, 413, 436, 437-451, 493, 493-499, 501-507, 514, 536-

539, 541, 544, 592 उगदान (अक्षयशायी), 310, 469-471, 476-479, गौरी, 467, 469, 473-476, 479, 481, 502.

ब्रह्मब्रह्मण, 310, 470-471, निरुद्रा, 464, 465, प्रबोधनवती, 464-465, रुद्र (ब्रह्मशायी), 310, 469, 470, 476-479.

- शुद्धा, 467, 468, 470-472, 475-479, 491, साध्यवसाना, 469,
 472, 473, 476-479, सारोपा, 469, 471, 473, 476-479
 लिङ्ग, 158, 174, 252-256, 432, 490
 लेख्य, 513,
 परदराज, 239, मध्यकोमुदी, 10, 35, 230, 231, 615, 649, मधुकोमुदी,
 10, 35, 230, 231, 234, 615, 616, 649, सारकोमुदी, 230, 231.
 वर्णवादिन् (उपवर्ण), 386, 389, वर्ण, 382-390.
 बलभदेव, 29, 384.
 वस्तु, 145, 150, 335, 484, 496, आधिकारिक, 144, प्रासङ्गिक, 144
 चार्, ध्वन्यात्मक, 379, परा, 379, 380, परपन्ती, 379, 381, मध्यमा,
 379, 381, 384, 386, वर्णात्मक, 379, 384, बैलरी, 379,
 381, 384.
 वाक्य, 88, 186, 240, 244-245, 252, 255-259, 283, 286,
 287, 313, अवान्तरवाक्य, 439, 443, 445, सप्तवाक्य, 439.
 वाक्यपरदीय (भर्तृहरि), 91, 211, 224, 378.
 वाक्यमेव, 270.
 वाक्यशेष, 64, 82, 91, 92, 273, 274
 वाद-अभाति, 330, अवच्छेद, 304, आमास, 304, आरम्भ, 296, 313,
 दृष्टिसृष्टि, 300, वरिणाम, 171, 173, 296-298, प्रतिविद्, 305;
 विवर्त, 173, 290, 293, 302-306, 314, 315, 378, 417.
 शारदचन्द्रमह, 58, 235, 236.
 वार्तिक, 65, 66, 75, 183, 186, कात्यायन, 199, 202.
 विद्वत्, 85, 127, 255, 273-278.
 विवृति, 258-260.
 विक्रमादित्यविरचित (विद्वत्), 318.
 विद्या, 70; अपरा, 70, 129, 130, 292, 293, परा, 129, 292, 293.
 विद्यालय, परदरी, 187, 304, 311-312, 617, सर्वेश्वरचन्द्रमह, 285.

विधि, 69, 246, 247, 251, 263, 266, 270, 275, 276, 279,

396, 443, 444, विधिसूत्र, 194, 195, 197.

विधिवाक्य, 271, 272, 289, 396-397.

विनियोगविधि, 69, 88, 251-264, 432.

विभाव, 141-143, 485, 488, 489, 513-519, 521-524, आलम्बन,
141, 488, उद्दीपन, 141, 488.

विवृति, 64-80, अनुप्यारूपान, 70, कारिका, 65-66, 75, चूर्णि, 66;
टीका, 64-65, पञ्जिका, 65-66, पद्धति, 65, वृत्ति, 65, 75;
व्याख्यान, 41, 66, 70, सङ्ग्रह, 65-66, समीक्षा, 65-66.

वृत्ति, 65, 75, 390, 399, 408-410, 428, 436, 442, गौरी, 474-
475, 494, 503.

वृद्धव्यवहार, 19, 27, 60-64, 88, 90-92, 119, 204, 205, 245,
246, 250, 366, 389-394, 396-398, 405, 406, 424-427,
429, 433, 567, 570, 647.

वेदाङ्ग, 71, 74, 76, 77, 184, 189, 658

वेदान्त-वेदान्तिन्, 70, 75, 77, 165, 168, 173, 183-187, 242,
282, 284, 286-316, 337, 385, 386, 393, 397, 417-
420, 441, 460, 464, 464, 470, 511, 524, 530-532, 535,
539, 615, 617, 653, तार्क्यविषये वेदान्तिनः, 448-453, 455-
456; वेदान्तशास्त्रमितरशास्त्राणि च, 314, व्यञ्जनाविषये वेदान्तिनः,
511.

वेदान्तपरिभाषा, 77, 169, 353-355, 390, 409, 418-420, 441
444, 449, 454, 464, 470, 617.

वेदान्तसार, 121, 187, 617.

वैशेषिक, 91, 168-170, 185, 313, सप्तपदार्थाः, 91, 124, 155, 170,
171; सप्तपदार्था वैशेषिकेः स्वीकृताः, 91, 200-202, 238; कणाद, 77.
व्यक्तिविवेक (महिममट्ट), 514.

व्यञ्जना-व्यङ्ग्यार्थ, 39, 40, 360-361, 409, 466-467, 480-512,
515, 517-519, 523-525, 536-539, 541, 544, 600, अभिधामूळ,

491; आर्यो, 492, तात्पर्ये, व्यञ्जना च, 504-511; लघुगानूल, 491,
494, 498; वनोक्तिर्व्यञ्जना च, 501; व्यञ्जनावैशिष्ट्यम्, 503;
व्यञ्जनाविषये वेदान्तिनः, 511, शास्त्री, 491.

व्यभिचार, 161, 174, 177-178, 411, 415.

व्यभिचारादर्शन, 172, 175, 176.

व्यभिचारिमार, 38, 136, 139-143, 456-488, 513-519, 521-524,
554.

व्यष्टि, 127, 129-133, 135, 301, 310.

व्याकरण-वैयाकरण, 71, 72, 76-79, 87, 90, 91, 118, 120, 125, 181,
184, 189-240, 245, 282-284, 286, 313, 337, 352, 353,
381, 382, 384, 385, 389, 394, 404, 413-415, 430, 440,
483, 530-532, 535, 539, 541, 616-617, 653, 658.

व्याख्यान, 65, 70, 73, 76, 84, 90, 203, 204.

व्याप्तिप्रद, 173-180, 511, 532, भन्वयव्याप्ति, 174, 177, 179;
व्यतिरेकव्याप्ति, 174, 178, 179, व्याप्तिप्रशेषाय, 532.

शक्ति-सङ्घट, 56, 57, 86, 87, 118, 119, 200, 201-202, 378, 382,
383, 391, 393, 397, 399, 400, 409-413, 417-420, 423,
429, 434, 436, 440-452, 455.

शङ्खचार्थ-माध्य, 70, 75, 128, 164, 165, 171, 182, 186, 224,
244, 285-293, 295-296, 299-300, 302, 303, 305,
309, 309, 310, 312-316, 357, 362, 370, 386, 389, 390,
418, 440, 453, 470, 653, —व्यष्टनपद्धति, 315-316.

शङ्खरु, 513.

शबरस्वामी, 75, 76, 89, 186, 224, 362.

शब्द, 125, 242, 378, 386, 534, 599.

शब्दरूपावन्ति, 4, 57, 59, 114-116, 118, 235, 236, 343, 616, 616,,
622, 624 625, 631, 634-636.

शाब्दवाचन, 72, 180, ध्वनिशाब्दवाचन; 229.

शान्दशेष, 407-409, 435-439, 441-443, 445-446, 450
452-454, 457, 531, 535, 513.

शास्त्र, ८८, ७६ ८०, १२१, १५३, १५५, १६२, १६५, १७१, १८०, १८३,
 १८५-१८८, २१५, २२३-२२४, २३३, २५९, २६३, २६६, २६९, २८१
 २८४, २९४, ३०३, ३१४, ३२७, ३३५-३३७, ३५२, ३५७, ३६१, ४३२,
 ४५४, ४६४, ५०५, ५१०, ५११, ५१४, ५१५, ५३०, ५३१, ५३३-५३७,
 ५३९, ५४१, ५४५, ५४९, ५८२, ५८३, ६१४-६१८, ६५३, ६५४,
 ६५७, ६५८, आकरग्रन्थ, १८३, १८६, प्रकरणग्रन्थ, १८३, १८६-१८७,
 ६१७, वादग्रन्थ, १८३, १८६ १८७.

शिवभारत (परमानन्द), ३१८.

शेषशेदिमाष, २४१, २४३, २४६

श्रुति, ६६, २५२ २५५, २५८, २८०-२९१, २९५, २९७, ३११, ३१२, ३१४, ३१५

श्लोकशोधनिकोशाय (रुराम), ३४४, ३५०.

षड्दर्शनसमुच्चय (हरिभद्र), २८५

षड्दर्शनानि, ७६, ७७, १८५

सद्कल्प, १२६, १२७, १२९-१३१

सद्गति (विपद), ७४, १२३, १८५.

सजनेन्द्रप्रयोगकल्पद्रुम, २३६, २३७

संशङ्क, ७२, १०४, १९५, २५६, ६४८,

सत्ता-पारमार्थिक, १६५, १६०, १७१, १७३, २४४, २८७, २८८, २९०, २९२,
 २९३, २९९, २९९, ३०५-३०७, ३१३, ३१४, ३१९, ४१७, ४१८, ५११;

प्रातिपदिक, ३०५-३०७, ५२४, व्यावहारिक, १६५, १६८, १७३, २९०,
 २९१, २९३, २९४, २९९, २९९, ३०५, ३०७, ३१६, ३१९, ३२०, ३३१,
 ३३०, ४१८, ५११

सन्धि, ७१, ७२, ९१, ११८, १९०, १९१, ३४१, ३४३, ३०८, ६४७, ५५५-५५७,
 ५०२, ५७५, ६११, ६३५

सन्ध्याहानि, १४७-१४९, १५१-१५२.

सन्निधि-आसति, २९, ४१, ८७, ९१, ११९, १२०, २६०, ३५३, ३५५, ३५६,
 ३५९, ३७६, ४००, ४३३-४३७, ४४३, ४४५, ४४६, ४९०, ५०१.

सम्प्राप्त्यभिधि, ६८, १६६

समशय, 300.

समष्टि, 127, 129, 130, 132, 133, 135, 301, 309, 310, 523.

समाख्य, 88, 245, 252, 254, 261-254, 432.

समासचक्र, 4, 57, 59, 114, 118, 344, 369, 612, 615, 616, 670.

समुच्चय, 29, 85, 255, 405-407, 434.

संयोग, 300, 458, 459, 468, 490, 505, 513, 517,

सर्वदशमवद्मद (माचर), 285.

संहितापाठ, 71, 190.

साहित्य-द्रष्टा, 129-133, 143, 291, 307-312, 523, 524; साहित्यमात्र, 524, 530.

साहित्य, 126, 134, 168, 171, 173, 185, 284, 296, 313, 316, 385, 410, 514, 530, 533, 539.

साहित्यमात्र, 136-143.

साहित्य, 468, 469, 472-475, 479, 494, 501, 502, 597.

साधारणीकरण, 142, 515-518, 523, 525.

साध्य, 124, 166, 174, 176, 249, 252, 508, 509, 514, 513.

सामानाधिकरण्य, 200, 201, 478.

सामान्यप्रत्यासूचि, 175.

साधीय, 458, 459, 468, 492.

साहित्यतत्त्वाकरण, 53, 228-230, 232, 616.

साहित्य, 40, 174-176, 178, 468, 490.

साहित्य, 37, 78, 143, 245, 282, 296, 337, 338, 340, 531, 533, 538, 539, 614, 617.

साहित्यदर्पण, 369, 443, 465, 491, 492, 617.

सिद्धवाक्य, 289, 396-397.

- सिद्धान्तकौमुदी (मट्टीजी दीक्षित), 57, 58, 114, 187, 192, 193,
195-198, 228-233, 238, 239, 615-616, 622, 648, 653.
- सिद्धान्तमुक्तावलि, 64, 119, 173, 187, 438-441, 443, 464, 617,
653
- सुगमकौमुदी (गङ्गासहाय), 224.
- सुभाषित-स्तोत्र, 34, 37, 114, 121, 559, 560, 616, 641.
- सुश्रुतसंहिता, 68, 78, 80, 86, 89,
- सुप्ति, 128-130, 306-310, 379.
- सूत्र, 70, 73-75, 125, 183-187, 191, 192, 194, 196-198,
218, 220, 324, यज्ञ, 568, 569, न्याय, 167, 195, ब्रह्मसूत्र,
288, 295, मीमांसा, 196, 197, 363
- सौमिक-प्रान्धिक, 546,
- स्थान, 88, 252, 260-262.
- स्थापिभाव, 38, 136, 137, 140, 142, 143, 486, 488, 516,
518-525, 554,
- स्फोट, 91, 120, 201, 211, 237, 313, 381, 382, 384-385, 393,
394, 403, 404, 440, 483, स्फोटखण्डन, 386-390
- स्वप्न, 128, 130-131, 299, 305, 307-309, 314, 379, 524
- हितोपदेश, 10, 34, 112, 120, 121, 220, 560, 600, 614, 617,
621, 622, 643
- हिरण्यगर्भ, 130.
- हेतु, 124, 161, 166, 174, 176, 177, 202, 511, 513, हेत्वर्थ, 81.
- हेमचन्द्र, 285, 465, काव्यानुशासन, 465, द्रव्याभ्युपगम, 58, 237,
सिद्धहेमचन्द्रशब्दानुशासन, 228.

वाङ्मयीन प्रकाशने



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२	माझा धर्म (कादंबरी)	„ „ „	३॥ रु.
३	उन्माद (द्वितीयावृत्ती) (कादंबरी)	„	५ रु.
४	गुप्त प्रायश्चित (द्वितीयावृत्ती) (कादंबरी)	„	५ रु.
५	समुद्रकांठी (कादंबरी)	बाट्यासाहेब शिंदे	१॥ रु.
६	कांचन (कादंबरी)	माधव कामत	२॥ रु.
७	देवता कोण ? (लघुकथा)	रा. शि. लिमये	१॥ रु.
८	कातणीचें घर (लघुनिबंध)	राजकवि यशवंत	२ रु.
९	हिंदुस्थान व जग	पं. जवाहरलाल नेहरू	२॥ रु.
१०	विद्यार्थी	डॉ. रा. ना. मष्टपुत्रे	३ रु.
११	पुष्पांजलि (टीकालेख)	प्रो. द. सी. पंगु	३॥ रु.
१२	माझा जीवनविहार	गो. स. टेवरे (आत्मचरित्र)	१० रु.
१३	श्री सार्य ज्ञानेश्वरी		
	(प्रासादिक साखरे सांप्रदायिक शुद्ध प्रत.)		
			१५ रु.
१४	ज्ञानेश्वरी अध्याय १६ वा	प्रो. द. सी. पंगु	३॥ रु.

१५ कुऽहुऽऽ (काव्यसंग्रह) सुरेशबाबू भोंसले २ रु.

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